Kine WEEKLY

GLASGO
FREE SHO
MENACI
See pa

Plain Talk About M-G-M

"THIS picture business owes a great debt to Metro-Goldwyn-Mayer. That company has advanced pictures more than any other single company. It has always taken the gambles. It has always tried the unusual; it has spent millions upon millions that never reached the screen in its effort to bring new and better entertainment to the theatres.
True, M-G-M could afford it, with its great resources in money and brains, but if there weren't M-G-M, who then would tackle some of the things it does in an effort to progress picture entertainment?"

Editor Billy Wilkerson
in the Hollywood Reporter.

"—and that's why I made
ON BORROWED TIME."
Leo

SPENCER TRACY

NANCY KELLY SIR CEDRIC HARDWICKE RICHARD GREENE

WANGER'S PLEA FOR UNFETTERED SCREEN
See page 5

Kinematograph WEEKLY

No. 1687 Thursday, August 17, 1939. Vol. 270

"IDEAL KINEMA" WITH THIS ISSUE

SPREAD OF FREE-SHOWS ALARMS EXHIBITORS

Entertainment Films for Juveniles

RATE-SPONSORED EXHIBITIONS IN GLASGOW AREA

Glasgow exhibitors are concerned at the prospect of a widespread extension of the free-shows for children under the scheme sponsored by the Glasgow Council of Juvenile Organisations.

These performances make no pretence of being of educational value, but are entirely composed of entertainment subjects.

It is understood that the subject will be fully ventilated at the next meeting of the Scottish C.E.A.

The proposed widening of the scope of these shows promises a competition with existing kinema entertainment which it is felt will act prejudicially to local exhibitors, particularly those already hard hit by difficult economic conditions.

They are anxiously awaiting the decision of the Ward Committees.

The scheme is an extension of the free film shows given during the past two winters in Worthington Street School in the Anderston district. It has not yet received approval from the municipal authorities, but Ward Committees are to decide the question.

In certain parts of Glasgow, Saturday evenings are family evenings, when parents and children attend the regular kinema show. By the extension of the free film shows such as the present proposal embodies, a lessening of business in the legitimate picture shows must ensue.

The entertainments are for children of from seven years to twelve years, and it is emphasised that the programmes provided and proposed will contain nothing of an educational nature. The show will comprise 100 per cent. entertainment subjects—Westerns, Silly Symphonies, Mickey Mouse, and the like.

The plea of the Juvenile Organisation Council is that the plan will take children off the streets on Saturday evenings, and while keeping eager the taste for entertainment, eventually provide adolescent and adult patrons for the regular kinema.

Battersea, in the London district, has provided shows at a nominal price of admission during the winter season.

The Glasgow proposal is being watched by the Trade to ensure that nothing definitely prejudicial to kinema interests is developed.

HARRY WARNER,
President of Warner Bros., who is in England for a brief survey of conditions, including the British production activities of his organisation

Fresh Finance Obtained by Dufay-Chromex

Yesterday's Board Meeting

Dufay-Chromex, the £1,000,000 British group formed to develop the Dufaycolor and Cinecolor process of colour photography, has now been able to arrange fresh finance. The board met yesterday (Wednesday), and an early financial statement is to be expected.

I understand, writes the KINE. City Editor, that the board will also give shareholders a progress report on the latest development of the company.

The last accounts, issued in January last, covering a period of 16 months to September 30, 1938, showed a loss of £122,378, and also that £67,275 had been borrowed from the bankers.

The directors stated then that business had been seriously handicapped owing to the almost complete standstill in the production of British films during the period reviewed, and that export business had been gravely affected by the international crises.

Despite these difficulties, the total sales for six summer months of 1937 were exceeded in the following winter months, and nearly doubled in the summer of 1938.

At the end of the general meeting held in February, Chairman Lord Mottistone stated that the directors had every reason to believe that, unless unforeseen difficulties arose, the company would, within a few months, have turned the corner and have begun to make profits.

ONE ADULT PER 100 CHILDREN

Rotherham Council Ruling

At Rotherham Watch Committee, the Chief Constable submitted a report with regard to attendants present at performances for children within the meaning of section 12 of the Children and Young Persons Act, 1933.

The committee recommended that the various kinema houses be notified that, although it is not the duty of the Watch Committee to interpret the number of attendants to be employed, it is its opinion that at least one adult attendant per 100 persons should be provided, and that a less number is not sufficient to meet the requirements of the Act.

TUESDAY NIGHT'S SHOW

Old Mother Riley, M.P.

Butcher. British (U). 77. Directed by Oswald Mitchell. Featuring Arthur Lucan, Kitty McShane and Henry Longhurst.

COMEDY BURLESQUE, telling of Old Mother Riley's incursion into politics, her hectic electioneering campaign as the people's champion, and ultimate election into Parliament. follow-up of the successful "Old ther Riley in Paris," the entertainment has an even wider scope and velier implication. Arthur Lucan is irresistible form in the name part. pport, staging and direction adeate.

apital comedy bet for the masses, with cast-iron box-office pull.

Columbus Film in Technicolor

British National Plans

A Technicolor film dealing with the life of Christopher Columbus is being prepared for production by British National Films for Anglo-American release.

The subject will be treated, of course, on spectacular lines, and a very considerable budget has been allocated, and John Corfield is now negotiating for the services of several well-known stars.

Meanwhile British National is to make a screen version of the West End success "Gas Light," production of which will start at an early date, with David Macdonald, if his commitments allow, at the megaphone.

Negotiations are also in hand for three further subjects.

COUNTY COUNCILS AND NON-FLAM.

The County Councils' Association, which considers the control of non-flam film exhibitions necessary for "public safety and morality," is to consider the recommendations of the Home Office Advisory Committee at its next meeting.

Training the Projectionist

GUILD RECOMMENDS FORMATION OF TRADE TECHNICAL COMMITTEE

THE formation of a Technical Committee of representatives of the industry is advocated by the Projecionists' Guild as an initial step towards a standard scheme of training of projectionists. The useful part to be played by the Guild in the inauguration of the scheme and in general furtherance of technical education was discussed by the Guild General Council on Sunday.

The invitation to a joint meeting of the C.E.A., the Guild and other bodies for this purpose was mentioned, and the president, S. T. Perry, and general secretary, F. H. Woods, were elected to serve on any committee where their presence might be useful to the Guild and/or other bodies in London. Messrs. Perry and Woods were also appointed representatives of the Guild in all matters relating to the C.E.A., in which the Guild is concerned, on the subject of training projectionists.

The Three Points

A full debate on the subject and the part the Guild should play in bringing about this desirable state of affairs followed when all aspects of the subject were discussed, and it was agreed to base all future negotiations with Trade bodies on the basis of "The Three Points," particulars of which have been in the hands of the C.E.A. for some time.

The Guild, it was stated, had a plan fully discussed and worked out, which, given the opportunity and co-operation of the employers and the Trade, should do much towards improving the efficiency of projectionists and still further increase their prestige.

The Guild General Council expressed the hope that a Technical Committee of representatives of the Industry might be formed as soon as possible to deal solely with projectionists' training.

Modified Entrance Fees

The advisability of slightly modifying the present entrance fees and subscriptions of all grades of membership was also discussed, bearing in mind that the proposed training scheme for projectionists would naturally draw the attention of projectionists to the necessity of joining a technical organisation such as the Guild. In order not to jeopardise any training scheme which may be devised shortly, it was felt that this gesture from the Guild Council at this period would be interpreted by all concerned as being a helpful contribution and one calculated to appeal to both exhibitors and their projectionists alike.

Further particulars of these proposals, which were carried, will be published at a later date, together with other important innovations in connection with the Guild which will be put into operation as speedily as possible as circumstances permit.

The president proposed a vote of thanks to H. B. Smith, the vice-president, and chairman of the Liverpool Court, for his efforts which achieved the wonderful results which attended "Projectionists' Sunday" at Blackpool in June last.

Mr. Smith and the Liverpool Court Committee had been handed the entire business of arranging tickets, transport and personnel to the Blackpool Exhibition by the North-Western branch of the C.E.A. where projectionists and their friends were concerned.

Aid to Guild Effort

In responding, Mr. Smith said he felt that this service they had been able to do in the Liverpool area would stand them in good stead in future deliberations with the North-Western C.E.A. branch, and indeed, it should do much to help all Courts in their relations with the C.E.A. if only as an example of Guild co-operation.

Delegates were present from the following Courts: London, Liverpool, Birmingham, Teeside, Huddersfield, and Devon and Cornwall.

Delegates gave a warm welcome to A. E. Battrick, secretary of Devon and Cornwall Court, whose first attendance at General Council meetings this was, and he was congratulated on all side on his Court's meteoric rise in the short space of six months from ratification. Mr. Battrick modestly responded.

Wardour St. Plans its A.R.P.

EFFICIENT SCHEME FOR FILM HOUSE

NOW that the Civil Defence Act has become law, preparations made by film trade executives are well advanced for bringing the various business houses in Wardour Street and the vicinity into line with Government requirements.

FILM House is taking the lead in Wardour Street in the provision of A.R.P. facilities. Under the supervision of J. Abbott, elaborate plans are being prepared for structural alterations and for the accommodation of staff in the event of emergency.

According to plans prepared by O. A. Bloxham, A.M.I.Struct.E., which now await the approval of the various firms concerned, a large proportion of the basement is to be converted into shelters for the 700 occupants of the building. Existing wood and glass partitions are to be replaced by 14-in. brick walls, and the ground floor is to be supported by girders. All outside windows are being protected by sheet-steel shutters, and pavement lights by sandbags, rendering the whole of the basement floor proof against anything but a direct hit. Curtains will provide gas locks at the doors.

Shelters Provided

The space will be divided into three shelters, with accommodation respectively for 191, 163, and 100 persons, and further accommodation will be provided in the corridors.

Provision is being made in the lavatories for decontamination showers, while the adjoining canteen will become a dressing station. There is also a first-aid room. It is estimated that the height of the basement ceiling will permit of 700 people remaining for three hours without outside ventilation.

There is, of course, a risk of electric mains being either cut off or ruptured. Emergency lighting and a supply of hooters is, therefore, to be supplied by a Diesel engine, direct coupled to a 3½ k.w. 230v. A.C. generator, which will be connected through a simple change-over switch to the existing lighting circuits.

Staff Training

Emergency precautions are of no avail unless trained personnel is available. There are on the existing staffs of Film House six trained wardens; three decontamination workers; ten fire fighters and an additional two now undergoing training, all under the supervision of the London Fire Brigade; six Red Cross nurses, five more being trained, and two St. John's first-aid nurses.

Organisation in the event of emergency will be in the hands of the wardens. To avoid congestion, the building has been divided into four vertical sections. To each of these sections is allotted a colour, and cards of the appropriate colours will be distributed to every employee in the building, which will indicate to him the correct route to his own section of the shelter. Every door will have a colour and a number. The alarm will be given by a siren on each floor of the building.

It is, of course, assumed that in the event of emergency, practically all films in storage will be removed from Wardour Street, as was the case in the September crisis, and there will then be no film stored in the basement. It is anticipated also that the normal staffs of 700 will be reduced to 400, but, nevertheless, provision is being made for the larger number.

ANTI-MONOPOLY FIGHT IN S. AFRICA

From our Capetown Correspondent.

The arrival of A. A. Lowe, accompanied by his wife and son, at Capetown on July 27 marked the start of a film-renting battle against African Consolidated Theatres. Mr. Lowe has been appointed general manager of United Artists distributing operations in this country, and will open offices in Johannesburg and other central towns.

Otto W. Bolle, South African manager for 20th Century-Fox, and Norman Lowrie, one of the directors of the company building kinemas for 20th Century-Fox and United Artists films, came down from Johannesburg to meet Mr. Lowe.

Mr. Bolle says nearly 40 kinemas throughout the country are screening his company's programmes. The two concerns will operate separately, but in co-operation. Neither company is interested in the building scheme, but it is not debarred from owning or holding financial interest.

Mr. Lowe states that South Africa stands fourth or fifth in the world's film market.

Mr. Bolle tells me that a site for a new kinema has been acquired at Sea Point, the Capetown suburb, to seat 900 to 1,000. Up to the time of writing the contract had not been signed.

KINEMATOGRAPH WEEKLY

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THE WILLING HORSE

THE wholehearted way in which our film organisations celebrate the holiday season is not altogether a fortunate convention; its drawbacks are to be seen, particularly at a time like the present when the general political and social condition of the country is hardly normal.

Little acorns of innovation are planted, and very quickly well-established oak are springing up in the smooth well-trodden path along which the Trade has been plodding its way. It is at these times that we realise the value of the keen watchdogs, whose alert bark at provincial C.E.A. meetings has so often warned their colleagues of threatened danger.

What, for instance, would they have said about the proposal to organise a systematic Saturday evening of screen entertainment for Glasgow children? Or about the development of sub-standard shows which are more and more encroaching upon the potential audiences of the regular commercially run kinema?

We have always in this business been models of generosity when dealing with the general public, however we have borne ourselves in transactions within the Trade. The average citizen of the country has not unnaturally gathered the impression that he has only to ask favours to be sure of a cordial reception.

That is why our business is the first to be called upon whenever a charity inaugurates a special effort; we give hospitality and assistance to every sort of appeal, although we know perfectly well that no other body of public servants is called upon in the same way.

Our screens are, one would think, made for organisations which want to touch the patron's purse; it is incidentally an unheard of thing for the management of a legitimate theatre or of a music-hall to give space, time and publicity to anything outside their immediate business of selling entertainment.

If an important national question of propaganda arises, who is asked to upset programmes in order that the strongest appeal to the greatest number of the population may be made? Nobody but the kinemas. No newspaper would lend its display space for any of these announcements except upon the strictest commercial lines, and, in fact, why should it?

But as to the exhibitor, he is regarded not only as a direct source of contribution to every local charity—and dependent upon good will of the public as he is, the demands are unfair—but in addition he is expected to risk the boredom or irritation of his patrons by advertising to them other people's charities.

And on top of all this, he is the man who pays, eventually, for the zeal of benevolent bodies devoting themselves to the amusement of classes of the public considered—rightly or wrongly—underprivileged.

There are, unhappily, far too many people whose straitened means force them to go short on the pleasures of life, and nobody begrudges them the alleviation offered by cheap amusement. But why is it that of all forms of recreation it is only the kinema that is expected to make these generous gestures? When the holidays are over and the rank-and-file exhibitors have found their voices again, there are a few comments waiting for them to make.

Long Shots

WARNER AND MILDER HERE—FAREWELL TO HARRY COHN—JAKE J. MILSTEIN'S "FLYING" VISIT—THE HARDYS FOR KILBURN—A NEW PRODUCER TEAM

HARRY WARNER, just in on the *Queen Mary*, with Max Milder, and as you will see from our New York cable, with plans to produce important pictures here in addition to the usual run of product. Looking over London and Teddington, with a special attention to the Warner Theatre, and combining with business a pleasant holiday.

IT seemed a pity for Harry Cohn to leave London after so brief a visit. Thirty hours is not a long time to spend here, but if I were Joe Friedman I would feel justified in taking it as a compliment, for it must be very pleasant to get from your president the tacit acknowledgment that this end of the job demands no special supervision.

HARRY COHN himself is one of those happily constituted people who can take all the work in their stride without allowing it to worry them. When you are talking to him you can sense, in a moment, his immediate grasp of the vital matters, but he is always ready with a quick crack, and a sudden smile, to show you he is human all the time.

AN instance of this was afforded when he was talking about making a "Chopin" picture. He is genuinely concerned about the casting problem, but turned aside with a smile to guess how the audiences would pronounce the composer's name. We shall all be glad to see the fulfilment of his hopes of signing Frank Capra up again.

IT will be the end of the month, I gather, before the full details of the new Odeon Theatres-County Cinemas arrangement are made public. Meanwhile, Odeon's secretarial and accounting departments have been moved to Henley House, Chesterfield Gardens, Curzon Street, W.1, and from Saturday next the purchasing department will operate from Dean House, Dean Street.

THEN, a new company has been formed, Numbers 1 to 8, Cumberland Street, Ltd., with a capital of £1,005 to acquire the undertaking of Numbers 62-66, Broad Street, Ltd. Oscar Deutsch and W. G. Elcock are the directors of the company. It presumably applies to Birmingham, but what its significance is, I know not. I chronicle it because of the other changes past and imminent.

SAW Dave Griffiths on Tuesday, looking refreshed after his brief break in the north. If any man deserved a holiday it was he, for he put in a man-sized job during the weeks following the Budget proposals to tax film. I still continue to hear from those who contacted him during those difficult weeks warm appreciation of his manner and method.

EASTERN representative for Edward Small Productions, whose portrait is released through United Artists, J. J. Milstein, arrived on the "Clipper" on Sunday afternoon, having left New York on Saturday morning.

HE is here for a brief visit, to be present at the premiere of "The Man in the Iron Mask," which is to take place on September 4 at the Odeon, Leicester Square. A visit to the Continent and back in New York on September 23.

HIS company is banking on big productions costing not less than a million dollars each. The "Iron Mask" picture, which has been doing huge New York business, is to be followed by "South of Pago Pago," "My Son! My Son!" "Two Years Before the Mast," "Kit Carson" and the "Life of Valentino." He confesses, however, that so far an actor to take the Valentino rôle has not been found.

THREE days in London is too brief for a first visit, and Tyrone Power, central figure of a Press reception on Tuesday, admitted it. The good-looking star is here on a business trip, but this includes two personal appearances and a radio date. His unaffected readiness to answer even the silliest questions was remarkable.

ROY SIMMONDS ran the Claridge's reception very nicely, with Francis Harley and Bob Kane well in evidence. Power's wife, Annabella, is in France, and both will go back next week to the Coast, where the star starts "John Apollo" next month. He has just completed "The Rains Came" with Myrna Loy and George Brent.

A PLEASANT surprise was the unexpected arrival of George Arliss, an old friend of Power's father. The veteran star, who looks very well, had a chat with his younger prototype of celebrity-portrayers, but was politely reticent about any plans of his own.

ALL his friends are hoping that Captain Norton will return from his trip to the South of France entirely recovered from the effects of his appalling motor accident. He left on Sunday, much improved, but still bearing evidence of the shock and damage he had received. He was well enough to see "A Window in London" and some shots of "The Arsenal Stadium Mystery" while in town. Here's hoping for a complete return to health.

E. T. Carr, joint managing director of United Artists, greets J. J. Milstein, Eastern representative of Edward Small Productions

ANDY HARDY'S interesting family is making an effort on behalf of the Benevolent Fund Royal Gala Show at the State, Kilburn. Following the showing of "Andy Hardy Gets Spring Fever" on Friday last, Mervyn MacPherson, M-G-M's monocled Press representative, announced that Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden and Sarah Haden, stars of the box-office Hardy series, will arrive in England in time to make a personal appearance at the Royal Gala Show. It will need some star team to beat the contribution of Mr. Leo.

FRANK HILL, just back from a delightful holiday at Salcombe, discovered on his country journeyings a kinema which afforded him interest and no little amusement.

THIS was the Barn, Hope Cove, which, as its name suggests, is a thatched barn, with rough granite steps at the entrance and the headrail of a bed across the entrance to keep out the cows—for the barn stands in a field. Sixteen mil. film is screened from a De Vry projector.

SHOWMANSHIP is an attribute of the proprietor who advertises "You may have seen the Empire, Leicester Square. You may have seen the Roxy Music Hall. But you've seen nothing like the Barn, Hope Cove."

AS unostentatiously as he slipped into town, Edwin T. Kilroe, the copyright attorney for 20th Century-Fox, left London on Wednesday to join the Dixie Clipper on its return flight to New York. Mr. Kilroe, who is regarded as one of the most knowledgeable authorities on international copyright, has been over here for some months engaged in studying the Berne Convention conditions and the general status of copyright practice in Europe.

THE further operations of "Mayflower" are still the subject of speculation, which has not been diminished by the recent return of Erich Pommer to the States. Of course, Laughton is still in the States working on the RKO-Radio version of "The Hunchback of Notre Dame," but I would not have been surprised to have learned that Ralph Hanbury had made a more specific reference in his recent convention address to the Pommer-Laughton organisation.

ONE of the most sought-after leading men, Michael Redgrave, makes his microphone debut on Saturday, when, partnered with Margaret Lockwood, he appears in an "Up With the Curtain" episode. They will discuss incidents that have occurred during the production of the Grafton-Grand National picture, "The Stars Look Down," and judging from what I have already heard of some of their experiences, the occasion should certainly not lack interest.

THE latest production team, Butcher-Birt, brings together one of the Trade's most honoured old-timers in Freddy Baker and the newest aspirant to film making in Dan Birt. They are associated in the production of "The Girl Who Forgot." Not that Birt is a stranger to the films. Indeed, since coming down from Oxford, he has worked in every department of the studio, including sound, laboratories, script writing, editing and cutting.

PART of his experience in the last-mentioned vocations was earned under the old UFA regime. He was instrumental in arranging the presentation in England of the famous "Kameradschaft," which he brought with him to England. This was his first meeting with Adrian Brunel, who did the cutting for the English edition, and who has now collaborated on the script of "The Girl Who Forgot," which he is also directing.

SAW H. R. Shilling at his new Wardour Street premises on Tuesday, with a customer already inspecting his stock with a view to purchase. The new premises are almost directly opposite Film House, an admirable situation.

ON Sunday evening last, a fatality took place just outside A.B.P.C.'s sports ground at Hendon, which recalls that by which Edward Mann lost his life a few months ago. The victim was Miss Clare, sister of the A.B.P.C. telephonist at Wardour Street.

VICHY has taken the place of Carlsbad in the affections of Joe Buxton, who sends kind regard from himself, Arthur Cohen, Ralph Specterman, D. I. Sardleson (the former all monsieurs), and *Uncle* Julius Raymond. Poker and the waters are, I gather, their main occupation, as the crown at the head of the hotel stationery is, I see, unaccompanied by an anchor.

THE R.P.S., now domiciled in Kensington, is holding its annual exhibition this year at the Science Museum from September 9 to October 27. This show, which is always full of interest, should at its new place of exhibition attract a large number of visitors.

LOVERS of kinema organ music—and there are such, despite the highbrow musicians—are being driven to secure pleasure from the wireless, so many kinema organs being now closed, either for the summer months or permanently. Unfortunately these broadcasts are so frequently given at inconvenient times that they are impossible for many people.

QUENTIN MACLEAN, at the Elephant and Castle, is always worth listening to for his real musicianship, and the audiences there applaud him vociferously. They sing and hum and croon to their heart's delight, even to such a number as the "Indian Love Call"—but when you listen in instead of sitting in the theatre, the effect is at first amusing, then almost irritating, for, after all, you want to hear Maclean *play* and not the Elephant and Castleites entertain! What is wanted is a new broadcasting technique to exclude unwanted sounds.

AN unbreakable, shock-proof waterproof torch with an all-rubber body. That is the description of the Sterling Torch, a demonstration of which I am invited to witness next Tuesday. Cocktails accompany the demonstration, which enables scientific research to be accompanied by spiritual uplift.

IN our notice of Gees' "Modern Year Book" a few weeks back, reference was made to the editor, Vernon Sommerfield, as a "formerly well-known critic." Mr. Sommerfield writes a humorous appreciation thus: "I thank you for the 'well-known,' but the 'formerly' may give rise to misunderstanding. My activities as a film critic began in 1928—before the talkies, which qualifies me to rank among the veterans—and have never ceased. On the contrary, they have broadened somewhat."

THE STROLLER.

HOT FROM U.S.

KINE. New York Cable from Motion Picture Daily

SAMUEL GOLDWYN is to produce three films for U.A. next season instead of two. The third will be "Raffles," starring David Niven.

LOEW'S borrow fifteen million dollars from banks and insurance companies to retire obligations and eight million going into reserve.

A FUND OF A MILLION DOLLARS is to be available for Grand National producers.

WARNERS are considering two or three big pictures in England, in addition to quota product, and will use Hollywood talent. Harry Warner is to make a decision in London.

LESLIE HOWARD on the "Aquitania" Wednesday.

CLOSE-UPS

By

Screencomber

BLACK-OUT SOLUTION

I HAVE been giving much thought to this problem of A.R.P. black-outs because of which I hear the kinemas are losing plenty dough with people staying out to watch the blackout or frightened to go out in case they don't get home again, and I have thought up a solution that will help matters.

Why not black-outs in the daytime? Then they cannot affect the theatres, because there will be no black-out to see, and people don't like watching anything that isn't there, except this mug "Screencomber," who once sees a pink and green striped associate editor which either wasn't there or else was wearing his old school blazer, supposing he ever went to school.

DIETRICH'S FAREWELL TO HER HORSE

(According to the papers, Dietrich will appear as a cowgirl in "Destry Rides Again.")

PROMISE not to mention it and keep it just between us,
But they plan to make a cowgirl out of Dietrich, The Blonde Venus.
The fact she'll have a horse now that they've taken her out West
Must mean at last they're going to give those legs of hers a rest.
And I, for one, must wish her in her new role all success
Now she's given up the Shanghai for the Pony Express.

FISHY

"SIR,—As your column and H.M. Prison records are the only two sources through which I can obtain publicity, I am writing you to ask—nay, demand, fair play!

"Some weeks ago myself and a few of my directors were attacked while swimming off the Cornish coast. The official explanation, according to the following morning's papers, was that we had been mistaken for basking sharks.

"Last week while swimming in the Thames we were again attacked by a bunch of rowdy fishermen who insisted that we were porpoises. I know that the excuse that will be offered is that it was a case of mistaken identity and that the whole thing was an accident, but I still insist that it was done on porpoise.

"Is there no privacy nowhere or not? I know I can depend on your sense of fair play to publish this protest, otherwise I will feel it essential, for the common good, to reveal the fact that you found it necessary to copy a certain gentleman's signature in that Mugglestein deal for which I took the rap.

"Yours affectionately,

"*WART WINKLEHEIM*"

WHIMSY

What dances thus gaily out there in my garden,
Fawnlike in dawn's early glow;
Tripping o'er daisies and begging their pardon,
Catching the thistledowns—letting them go.
Making the world seem more cheery and brighter
Than just we poor humans can?
It must be that well-known gossip column writer,
Or else a new film leading man

ELIMINATION

FROM now on let our war cry be "Elimination," for therein lies the salvation of this great trade of ours (which we all so love). There is no problem, no situation that cannot be solved by elimination. I state this boldly and confidently, secure in the knowledge that no arguments can be raised against it.

Let Major Gale flog his red herring till the cows or the Cruelty to Animals come home, but I will stick to my guns, lashed to the mast with my back to the wall and my hand to the plough, and, providing all this doesn't occupy too much time, I will still cry "Elimination."

Let us suppose that colour is worrying us; then the solution to the colour difficulties is the elimination of colour with the consequent elimination of the colour problems.

The circuits? Here is a problem that is equally worrying to the independents and the renters, so we eliminate the circuits and the problem no longer exists; but having eliminated the circuits we now put tremendous power in the hands of the independents—so we eliminate them.

Automatically, the renting problems are solved because with the elimination of circuits and independents the renters have no customers and are therefore eliminated. Which naturally follows that production will now cease, which, in the case of —— Films, Ltd., and —— Productions, Inc., is the most merciful thing that has happened to the filmgoers of this country in years.

With all these problems so easily solved, there will be no further necessity to hold conferences, for you can't have a conference without problems to confer on, and so we eliminate hangovers.

And if you are as fed up with this column as I am, maybe you would write to the Editor about it and get him to eliminate it as well, so that I can give my time to more important things of life, such as adjacent *estaminet*, as we French scholars call the local.

Kinemas for the Troops

W.O. CO-OPERATION WITH TRADE

Joint Meeting Aug. 24

THE decision of the War Office to plan the provision of kinema entertainment in militia camps has led to numerous offers being received by the War Office to set up camp kinemas—some of them from people only remotely associated with the kinema industry.

But the War Office is determined to handle the problem only through the Trade, and only after a joint meeting of War Office representatives and officers of the K.R.S. and C.E.A. on August 24 will a plan of action be definitely adopted.

The Industry will be invited to associate itself with the plan, and its legitimate interests will be safeguarded.

One scheme which has been the subject of deliberation would include the provision of a building in the camp which might be equipped with apparatus by exhibitors having kinemas in near-by towns, through whom films might also be supplied in return for a percentage of takings to be arranged. Such percentage would be subject to the usual sharing terms current in the Trade as between renter and exhibitor.

Whatever scheme is adopted, it is understood, will relate solely to the camps formed for training the militia, and although the Act of Parliament establishing the militia is of a temporary character, lasting only three years, there is a general feeling that the camps will continue beyond the end of that period and the kinemas take on a more or less permanent character.

Meanwhile Territorial camps, which only have a very short life, are being provided with films in marquees, where films on non-flam stock are screened.

An instance of this is at Burley Camp, in the New Forest, where Oscar Deutsch has provided a fully equipped kinema of this type. Two shows are given every evening.

The marquee has accommodation for 500 people, and the average attendance is 400 per performance. Troops from the neighbouring regular camp at Beaulieu come to the show in Army lorries, and local residents, who usually have to travel a great distance to the pictures, also attend.

The programme usually consists of one full-length film, two shorts, and a newsreel. The films are "re-issues," "Love, Life and Laughter," "Modern Times," and "O.K. for Sound" being among them.

All the films are being supplied free of charge by Odeon, who have also provided, gratis, the necessary apparatus and operators.

The takings will be devoted to Territorial Association funds.

RKO-RADIO CONVENTION

Ralph Hanbury Outlines the "Biggest-Ever" Schedule

PRODUCTION BUDGET INCREASED BY ONE-THIRD

RKO-RADIO'S tenth Annual Convention, probably the most momentous in the history of the organisation, was brought to a brilliant conclusion on Friday evening last.

Ralph Hanbury, managing director, presided, and aroused great enthusiasm when disclosing the brilliant programme scheduled for presentation during the season 1939-40. The delegates were, in addition to Mr. Hanbury, addressed by departmental chiefs and sales force executives; W. B. Levy, European representative of Walt Disney Mickey Mouse, Ltd.; Richard de Rochemont, managing director of The March of Time, Ltd.; J. E. Ricketts and E. Davis, of the Walt Disney organisation; and Major G. Fielding Eliot, America's foremost authority on military affairs, whose attendance was of particular significance. W. Feignoux, of the Walt Disney Paris office, and representatives of Herbert Wilcox, also attended.

Many social events were alternated with the business sessions of the convention. A luncheon on Thursday was followed by a visit to the Palladium as the guests of W. B. Levy. On Friday the delegates were again entertained to lunch, which was followed by a river trip as the guests of Richard de Rochemont. A banquet at night brought to a close the most successful sales meeting in the history of the company.

Mr. Hanbury stated that the organisation had again enjoyed a record year. It was their president's (George Schaefer's) intention to enhance the company's prestige and to this end the production schedule called for a series of super-films, involving a budget exceeding by almost one-third the expenditure of previous years.

RKO-Radio had, in 1938-9, produced a grand quota of successes, ending on a high note with such masterful productions as "Love Affair," "Gunga Din," "The Story of Vernon and Irene Castle," "Bachelor Mother" and "Five Came Back."

General Sales Manager's Address

Ernest Simon thanked the delegates for their co-operation, which had led to the new all-time record in 1938-9. After dealing with the many problems which confronted the sales department of a major film renting organisation, Mr. Simon made a number of observations on the past year's product. "Snow White and the Seven Dwarfs," although due for withdrawal from circulation at the end of September, he said, was still achieving outstanding business in all parts of the country. The film had become the biggest box-office winner ever released in Great Britain, beating the previous best by many thousands of pounds.

Subsequently the departmental chiefs dealt with problems as applied to their particular departments. Among those who spoke were Harry Burgess, director of publicity and advertising; Joe Marks, shorts sales manager; Joe Vegoda, assistant to the general sales manager; and Oscar Barber, circuits manager. G. W. Dawson, a director and the secretary of the company, spoke on financial matters.

1939-40 Programme

In dealing with the 1939-40 programme Mr. Hanbury said he considered the pictures to be of such ultra importance as to make the entire Industry sit up and take notice. The brilliant reputation established by RKO-Radio as a distributing organisation and the personal prestige enjoyed by George Schaefer had attracted many notable independent producers to release their films through the company.

One of the greatest features to be released by RKO-Radio during the coming season will be "Pinocchio," Walt Disney's second full-length feature, undoubtedly one of the greatest properties acquired by RKO-Radio in recent years.

"The Hunchback of Notre Dame," which starred Charles Laughton, now in production, was one of the foremost of RKO-Radio's 1939-40 productions, for which £400,000 had been budgeted. William Dieterle was directing.

In their search for big show properties RKO-Radio had purchased "Vigil in the Night," based on a story by A. J. Cronin, which would be produced and directed by George Stevens, with Carole Lombard starring. Stevens would also be responsible for a second subject, "Parts Unknown."

Anne Shirley had been signed for "Anne of Windy Willows," written by L. M. Montgomery, author of "Anne of Green Gables," the director of which, George Nicholls, Jun., will act in a similar capacity on this new film.

Ginger Rogers, who had become Hollywood's greatest box-office star, will star in "Fifth Avenue Girl," produced by Gregory La Cava.

Another grand acquisition was the Laurel and Hardy team who are to play in a film entitled "The Flying Deuces."

A prominent subject would be the film of the Pulitzer Prize Play of 1939, "Abe Lincoln in Illinois," which Mr. Hanbury described as abounding in brilliant entertainment. Raymond Massey would re-create on the screen his stage rôle of Abe Lincoln. John Cromwell would direct.

Another well-known Broadway play which would be filmed was "Distant Fields," in which John Archer and Barbara Read, two young players, would play prominent rôles.

"The American Way," one of the greatest Broadway sensations of recent years, provides yet another show property. With a theme described as being as big as "Cavalcade," the production filmed by Max Gordon Plays and Pictures, Inc., is one of the greatest star line-up RKO-Radio can arrange.

Lucille Ball will be co-starred with James Ellison in a comedy drama entitled "Cross-Country Romance," and Bobby Breen, the popular young singing star, would appear in two features.

March of Time Feature

"The Ramparts We Watch" is the first full-length feature contemplated by "The March of Time." This film, which is in active production, is described as an entirely new venture in motion pictures, but while employing the "March of Time" technique it will be vastly different to anything ever seen before on the screen and will be produced on a huge budget.

Joe Penner will appear in two productions, the first of which is entitled "The Day the Bookies Wept."

"Men Against the Sky" was a large-scale aviation drama.

George Sanders would appear in two further "Saint" stories, "The Saint Overboard" and "The Saint's Vacation," based on the best sellers by Leslie Charteris.

Two of Jesse Lasky's discoveries, Virginia Vale and Robert Stanton, would appear in "Three Sons."

After completing "Anne of Windy Willows," Anne Shirley is to play in "Child of Divorce." In a cable just received from Ned E. Depinet it was stated that Herbert Wilcox had surpassed previous achievements and the picture was described as certain to break box-office records everywhere.

Another outstanding feature, on a budget estimated to exceed £250,000, would be the screen version of Sir Walter Scott's "Ivanhoe."

Garson Kanin, whose masterful direction of "A Man to Remember," "The Great Man Votes" and "Bachelor Mother," was acknowledged everywhere would direct two front rank features, "Passport to Life," with Gary Grant starring.

Victor McLaglen, a great box-office draw, would play the leading rôle in "Full Confession," a vehicle similar in type to "The Informer."

Another production company, Stephens-Lang Productions, Inc., would make three films starring Jean Hersholt, and based on America's most beloved character, Dr. Christian. The first would be "Meet Dr. Christian."

"Chasing Rainbows," which Harold Lloyd would produce, was of the clean, wholesome type.

Another £400,000 production, "Alleghany Frontier," was to be produced on a scale comparable with "Gunga Din." John Wayne and Claire Trevor would co-star with George Sanders in prominent support. William A. Seiter is to direct.

The screen rights of "Little Orvie," the

Continued on page 34

The Trade Must Fight for a Free Screen

WALTER WANGER'S OUTSPOKEN VIEWS

A VIGOROUS protest against attempts to shackle the freedom of the screen was made by Walter Wanger in a recent interview with Maurice Cowan, editor of the "Picturegoer."

Mr. Wanger declared that the Industry's present creed was "Offend Nobody." The job of making films, he says, is well-nigh impossible, what with bowing and scraping to critics at home and the subservience to interests abroad wherever the foreign market seems threatened.

The Industry must organise and fight. Let us make strong pictures by which the public may judge us.

THE Great Crusader in Hollywood is Walter Wanger, United Artists' producer.

Start a discussion with him on films, and in five minutes you'll hear an impassioned defence of the Man in the Street, of the Exhibitor, of Liberty, of Freedom, of Democracy, but it will end up with an attack on Film Censorship. That to Walter is King Charles' Head.

"The job of making films is nigh impossible," says Walter Wanger. "In a world complicated by taxes, international treaties, nationalistic groups, minority problems, and local and foreign taboos—the making of entertainment for the international movie-going public becomes the most tantalizing sport in commerce to-day. Especially since the huge budgets mean failure unless the majority of the world and its cultural policemen are pleased.

Shackled

"Trade jealousy and jittery censors abroad have cost us a good deal of our foreign income. It is generally agreed that we've got to win some of it back, but I am all against doing so at the expense of restriction on what the screen shall say.

"But our fight must begin at home. Here in U.S.A. our screen has never been free in the sense that the Press is free. There was no motion picture when the Founding Fathers wrote the Constitutional provision for free speech guarantee. And so we operate under the eye of seven state censorships and about two hundred municipal censors, and also live in fear of what is to come in the way of a final idea-chilling authority.

"This shadow of more censorship has bred a fear complex. Everybody must be pleased, says Hollywood. Little discrimination is made between legitimate journalists and blackmailing gossipers. Radio commentators offer malicious stories, ninety-five per cent. inventions, about stars whose brief career depends on a friendly public; sections of our own Trade Press compare unfavourably with Augean Stables. And Hollywood takes it.

"Offend nobody, that is the Industry's creed, because anybody might tell the Industry 'where to get off.' And the bowing and scraping at home to every critic, has prepared the Industry for subservience whenever the foreign market seems threatened. The limit was reached when a foreign government told an American company what it might and might not show on the screen *in the United States*.

"I understand that Charlie Chaplin has had a friendly warning from England that no motion picture 'ridiculing the head of any Government' has ever passed the British Censor. Charlie will carry on and 'The Great Dictator,' strong as it may be, will be seen on British screens.

"Our State Department has a lamentable record with regard to helping the Industry. While every important foreign nation has sought to establish a motion picture industry by subsidies at home and penalties against American films, the United States legislators have viewed the Industry as a scapegoat for 'clean up' gestures.

Fighting the Boycott Threat

"I would urge that the Industry organises and fights. The first step should be to carry the issue of free speech on the Screen to the Supreme Court. The Screen should be as free as the Press. Next we should stop retreating before the alleged winds of public opinion. We should tell the busybodies to go and fuss at someone else, that we are going to make strong pictures and that the public will judge us."

"With regard to the foreign market, and precious little is left, I would say to the nations we do not challenge your right to censor an individual picture within your borders. But we will not let you dictate what we show in other countries or at home, and we will fight boycott with boycott. Any country which boycotts an American firm should be met with the withdrawal of all American film services.

"There is ample liberal thought in studios to make great films, but we must get rid of fear,—the fundamental canker in motion picture production."

Priscilla Lane, Lola Lane, Frank McHugh, and Jeffrey Lynn in DAUGHTERS COURAGEOUS (Warner Bros.)

London Trade Show Diary

SCREENINGS BETWEEN AUGUST 17—23

Thursday

What Would You Do Chums? (*Anglo-American*)

Cambridge Theatre. **8.45 p.m.**

Cast: Syd Walker, Jean Gillie, Jack Barty, Wally Patch, Cyril Chamberlain. **Director:** John Baxter.

In this, Syd Walker's latest picture, he is portrayed as the character that endeared him to the millions who listened to his problems over the radio—that of the "Junk Man Philosopher"—and the film is a picturisation of one of his famous problems. He is seen as the "Uncrowned King of Caledonian Market," where he has a junk stall.

Jean Gillie, a young girl who looks after Syd and whom he looks upon as his "daughter," falls in love with Cyril Chamberlain, a music-hall attendant, recently back from America.

Complications set in when Chamberlain gets mixed up with a gang of counterfeiters. But the real problem does not appear until Syd is faced in court with either telling a lie and freeing Chamberlain from prison to marry Jean Gillie, and perhaps carry on with his crooked activities, or telling the truth, get Chamberlain convicted, and so risk Jean's happiness and friendship.

The manner in which Syd overcomes this real human problem, the frequent changes of background, that range from a gamblers' den to a mayoral presentation, and the touches of brilliant comedy, combine to make a film of real entertainment for the masses.

Monday

One Third of a Nation (*Grand National*)

Cambridge Theatre. **8.45 p.m.**

Cast: Sylvia Sidney, Leif Erikson. **Director:** Dudley Murphy.

The story deals with life in the New York slum district—lower East side—and paints a vivid picture of the conditions under which millions live. Sylvia Sidney is seen in a rôle similar to those she played so very successfully in "Street Scene" and "Dead End"—a daughter of the tenements, who, in spite of her surroundings, still has ideals and dreams of better things.

Sylvia Sidney and her young brother live in tenement flats owned by Leif Erikson, the son of a wealthy and aristocratic family. Fire breaks out, and in the death trap, such as the tenements are, several lives are lost, and Sylvia Sidney's little brother is crippled. At the inquest Sidney and Erikson meet, and in spite of being on different sides of the fight, they are mutually attracted to each other. The power of the landlords is too strong for young Erikson to break, although he feels thoroughly ashamed that he has lived for so long on the profits earned by these tenements, and it is not until the little boy dies in a fire started by him as a result of his deranged mind, that there is a gleam of hope for better things in the future.

Tuesday

I Was a Captive in Nazi Germany (*Anglo-American*)

Cambridge Theatre. **11 a.m.**

Notwithstanding the banning of this film by the B.B.F.C., it has now been passed for exhibition by the L.C.C., and arrangements are being made for its viewing by the various Watch Committees throughout the country.

"I Was a Captive of Nazi Germany" is said to be dramatically re-enacted by the victim herself and it is claimed to be brutal and fearless in its revelation of what lies behind the headlines of the Press and the frontiers of Germany.

The sponsors of the film point out that it offers a golden opportunity to showmen to cash-in on a box-office smash; and here is the film that millions will be shocked to see.

Daughters Courageous (*Warner Bros.*)

Cambridge Theatre. **8.30 p.m.**

Cast: John Garfield, Priscilla Lane, Lola Lane, Rosemary Lane, Gale Page, Claude Rains, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Dick Foran, Frank McHugh. **Director:** Michael Curtiz.

With the exception of two newcomers Fay Bainter and Donald Crisp, the cast of "Daughters Courageous" is the same as that of its successful predecessor, "Four Daughters," and it possesses all the heart-warming romantic qualities which made the former picture such a hit. Deserting his wife, Fay Bainter, and four daughters, Priscilla, Rosemary, and Lola Lane, and Gale Page, Claude Rains returns home just as his ex-wife is about to marry a steady and charming business man, Donald Crisp. His mere, but very charming, presence all but upsets the romantic applecart of his former mate and four daughters. The girls appoint themselves an "unwelcoming" committee to let him know he isn't wanted, but his charm eventually wins them over. Meanwhile the youngest of the daughters, Priscilla Lane, is about to marry John Garfield, a young wanderer like himself, and seems headed for the heartaches her mother had suffered. The two charming scapegraces become friends, and before they have done too much damage, wander off to keep a "date with the universe," leaving the mother and daughters to console themselves with their more placid romances.

Wednesday

Discoveries (*Grand National*)

Cambridge Theatre. **8.45 p.m.**

Cast: Carroll Levis, Ronald Shiner, Bertha Belmore, Afrique, Doris Hare, Issy Bonn, and the Three Ginx. **Director:** Redd Davis.

Grand possibilities for showmen are offered in "Discoveries," the first film in which one of the most popular personalities in the entertainment world—Carroll Levis—has appeared. The picture gives tens of thousands of people their first glimpse of the vibrant personality whose voice they know so well through his numerous broadcasts. In addition, Levis has topped the bill at most of the variety houses in the country, which have been besieged by aspirants to the chance of fame and fortune. The story and scenario of "Discoveries," which was written by A. de Grunewald, Redd Davis and Cyril Campin, tells in light-hearted fashion of the lengths to which would-be stars will go in order to meet Carroll Levis and get an audition. The featured players are popular film and stage stars and, in addition, the logical opportunities that present themselves are utilised to introduce the pick of the acts that have been so popular in Carroll Levis's appearances on the halls and on the air.

EIRE TRADE SURVEY

200 Kinemas with Box-Office Receipts of £1,300,000

TWO PRODUCTIONS MADE

THERE are some 200 picture houses in Eire with a seating capacity estimated at 120,000 persons. Box-office receipts are estimated to be in the neighbourhood of £1,300,000.

Of a total of 1,506 films imported into Eire during 1938, 82 per cent. were American, 17 per cent. British and the remaining 1 per cent. made up of one French and three German films, according to a report for the year issued last week by the Bureau of Foreign and Domestic Commerce and U.S. Department of Commerce. A total of £61,300 was paid for Customs duties.

Imports of exposed positive films totalled 7,873,100 ft. in 1938 as against 8,241,500 ft. in 1937.

Film Censorship

The report of the Irish Film Censor for 1938 shows that dramatic and variety films examined during 1938 totalled 1,506 (4,279,850 ft.) as compared with 1,463 (4,623,921 ft.) in 1937. Interest and topical pictures totalled 708 (517,753 ft.) as against 805 (531,910 ft.) in 1937.

Of the drama films, the Censor rejected 23 and cut 110. The Appeal Board confirmed the rejections in nine cases, reversed the decision in five cases and passed five with cuts. Of the total dramatic films, both feature and shorts, there were 18 absolute rejections as compared with 14 in 1937.

Production

There are two companies operating in Ireland. One is the Hibernian Film Co., located at Killarney, a small privately owned company, which made only one film during 1938, entitled "Uncle Nick." It is understood that it is not associated with any company outside of Ireland, and it appears that the company has sold its copy of "Uncle Nick" to an American renting company to handle in London, and working through an agent on a commission basis. The second company referred to is also an entirely Irish one working in Dublin. It has produced only one film of approximately 2,500 ft. of historic interest. It is understood that one of the English renting companies purchased the rights for it.

The Hibernian Film Co. use a German recorder unit, while the Dublin firm makes the pictures silent, and sends the negative to London to have a running commentary fitted into the picture.

Newsreels are produced in Ireland and recorded on American sound equipment. There are no quotas or other restrictions operating in this country relative to picture production.

Distribution

The main distribution is done by seven American exchanges which have head offices in London for United Kingdom distribution. There are four British companies with offices in Dublin, and three independent film centres. Practically all of the films are booked on a percentage basis.

Equipment

Of the 200 picture houses in this country, it is estimated that 70 per cent. are using American projectors, while the remainder use British and German projectors. As to sound reproduction equipment, it is estimated that two American firms supply at least 85 per cent. of the total installations in Eire.

Customs Duty

According to the Official Import List, motion picture projection equipment may be imported free of duty, unless equipped for the reproduction of sound, when it is classified under "Musical Instruments," and is subject to a duty of 33 1/3 per cent. *ad valorem*, with an Imperial preferential rate of 22 2/9 per cent. In shipping such equipment to this country it is advisable to send the sound attachment separately.

Motion picture films exposed, positive, are subject to a Customs duty of 3d. (6 cents) per foot.

C.T.B.F. OUTING AT BRIGHTON

Exhibitors' Aid for Old-Timers

An enjoyable day by the sea at Brighton was spent by a party of about 50 from "Glebelands" on Thursday at the invitation of Dan Benjamin (chairman) and members of the Sussex branch of the C.E.A.

The party, which was accompanied by R. C. O. Viveash (secretary C.T.B.F.) and Mrs. Viveash, made the journey by motor-coach and were met at the Regent by Dan Benjamin and Mrs. Benjamin, P. G. Lundy and Mrs. Lundy, R. H. Ainsworth and Mrs. Ainsworth, and by Isy Graham.

At luncheon the thanks of the "Glebelands" folk were aptly expressed by Mr. Viveash. In reply, Dan Benjamin said it was always a privilege and a pleasure to do anything for "Glebelands." "I don't think there is any industry that does more for its convalescent home than ours," he added.

The visitors were allowed to choose their own entertainment in the afternoon, and then went on to the Savoy Cinema restaurant for tea.

Generous friends in the Industry who helped to make this annual outing possible included Harry Adley, S. Armitage, Sidney L. Bernstein, Oscar Deutsch, Sam Eckman, A. Freedman, J. Friedman, I. Graham, E. J. Hinge (C.E.A. president), Arthur Jarratt, Harry Jacobs, S. Jackson, A. S. Moss, Mark Ostrer, Percy Phillipson and C. A. Seebold.

Ulster Seat-Price Agitation Peters Out

MIDNIGHT SHOW COMPLAINTS

THE reaction to the complaints in London about seat prices has spread to Belfast where some disgruntled patrons, who seem to think that they should be admitted at all times for sixpence, has started a controversy in the Press. The whole basis of the complaints, which only come when kinemas are showing specially attractive films, is that there are not enough sixpenny seats, and that patrons have to wait either too long or pay for one of the dearer seats which may be vacant.

Belfast exhibitors are, however, not even deigning to reply to the complaints in the Press, but are rightly maintaining a dignified silence.

The complaints quickly peter out, and it is being suggested that the best method to stop them being renewed is to do away with sixpenny seats at evening performances.

Midnight Shows

There is now the likelihood of demands being made for some special regulations in regard to midnight shows at kinemas in Ulster seaside resorts.

The matter will be dealt with by various councils after the present holiday season when additional by-laws will be discussed by Portrush Council, who may also invite other seaside resorts to confer with them on the matter.

Residents and visitors in seaside resorts are complaining of the noise from inside and outside the kinemas.

Sixty Years On

The Alhambra, Belfast, is celebrating its diamond jubilee of sixty years as a place of entertainment and, incidentally, its thirty-second year as a kinema.

A special programme is being provided by manager Frank Doherty, who, in addition to having been responsible for "Alhambra Discoveries" during the past few months as interludes to the cinema programmes, is now staging Alhambra Cavalcade.

J. Y. Moore, who owns the kinema, is one of the pioneers of the Industry in Ireland, having entered it in 1903, whilst Ferris (Paddy) Pounds, the general manager of the circuit, is also one of the first men in the Trade having started the Mountpottinger Picturedrome in 1910.

A Cordial Welcome

A cordial welcome is being given to J. Strauss, of Birmingham, who has come to Belfast to be branch manager for Northern Ireland for Columbia.

A Documentary

Ralph Keene, of Strand Films, is in Northern Ireland for a few weeks making a documentary film of Northern Ireland, but is being held up by the bad weather.

He is receiving the co-operation of the Government and other bodies in securing the necessary material.

Getting Publicity

Frank Murray, manager of the Regal Cinema, Lisburn Road, Belfast, is continually bringing out new ideas which secure valuable publicity for his programmes. He has now designed an attractive notice which he has had placed in all local golf clubs and hotels, giving the week's programme.

The idea is one that might be followed with advantage elsewhere. It comprises a quarto sheet of thick paper with the name of the theatre in bold type and details of admission prices in standing type. A space is left for the current programme which takes the form of a paste-on slip. Show date is inserted, together with times of presentation.

Emlyn Williams and Olga Lindo in a scene from THE STARS LOOK DOWN now in production at the Twickenham Studios. It is a Grafton film for Grand National release

Change-over from D.C. to A.C.

KENT C.E.A. DISCUSSES NEW ARRANGEMENTS

Blackpool Aftermath

PROCEDURE for the change-over from D.C. to A.C. was outlined at the last meeting of the Kent County Branch of the C.E.A., members of which paid tribute to the value of the paper on Television read by their colleague, Major C. H. Bell, at the Summer Conference.

MAJOR C. H. BELL (the Chairman) outlined to the meeting arrangements with regard to kinemas who are served with a notice of change-over of their electrical supply from D.C. to A.C.

The question was raised by one of the members as to what his official position was under these circumstances, and the Chairman explained that unless there was any change of ownership or change of tenancy of the kinema, any cost incurred by the change-over was a cost which should be borne entirely by the Supply Company.

Supply Companies, however, have the right—on change of management or ownership which cancels the existing contract for the supply of electricity—to declare an A.C. supply to the new consumer and upon receiving such notice the new owner or tenant must, at his own expense, alter his present or instal new equipment so as to comply with the requirements of the new supply.

MORRIS LEVY proposed, and SPENCER MAY seconded, that that information should be given to all members, as the general position was not known to most members.

Bell Congratulated

Arising from the passing of a vote of thanks to the host branches of the Summer Conference for their hospitality,

SPENCER MAY congratulated Major Bell on his most illuminating and instructive paper. It seemed to be generally agreed, he added, that this was the most outstanding paper of the Conference, and the Branch should be proud that it was presented by the Kent Branch Chairman.

A hearty vote of thanks to Major Bell for presenting a most explicit and interesting paper on what is now a vital and important matter to exhibitors was carried unanimously.

MORRIS LEVY, who reported on General Council meetings of June 27 and July 12, said the conference itself was very successful, all the papers were extremely interesting and useful, but I think our Chairman topped the bill with his paper on "Television."

R. V. CROW was also thanked for his successful efforts in the organising of the Trade Exhibition at Blackpool.

Next Year's V.P.

A request was received from the Birmingham and Midland Branch for support in the nomination of S. H. Lewis for the Vice-Presidency of the Association for the ensuing year. In view of the probability of further nominations, this was not discussed.

N.A.T.K.E. Matters

A letter dealing with technical courses for operators was also read.

A copy of a letter from Mr. O'Brien in reference to the Military Training Act was received from Head Office. This was read and various points noted

The Chairman read correspondence between himself, Mr. O'Brien, and Medway Cinemas, Ltd., in reference to agreement between the C.E.A. and N.A.T.K.E.

The next meeting of the Branch takes place at Broadmead House on Friday, September 22, at 11.15 a.m.

An Unlicensed Kinema

Exhibitor Fined £5

The occupier of the Pavilion, Peacehaven, Michael John Wray (24), was fined £5 with 15s. costs at Lewes Police Court on August 8 for allowing the premises to be used for the exhibition of pictures without obtaining a licence.

Wray, who is now living at Iver, Bucks, pleaded guilty. He was stated by Superintendent Holloway to have taken over the kinema from a Mr. Braithwaite on May 27 this year for three years. Shortly after taking over the kinema Wray was informed by the Magistrates' Clerk that it was necessary for him to take out the licence.

As the licence was not taken out, Superintendent Holloway called at the kinema on July 12, when Wray told him that he had seen a solicitor that morning with a view to the forms being filled in and forwarded. The kinema was still running without a licence.

Wray told the Bench that he went to a Worthing solicitor and thought that he would forward the papers.

Announcing the penalty, the chairman (Mr. J. I. Blencowe) said "You apparently have been so careless that, in spite of advice and warning, you have neglected to take out the licence. We have to warn you that for every performance that you have before you get this licence you will be liable for a fine of £5. You have only yourself to blame for your carelessness."

BRISTOL CIRCUIT TRAINING CLASS

The next class for training Bristol kinema staffs in the A.R.P. work will be at the Scala, and the series of lectures will start on Tuesday, September 5. The class, of about twenty, will be drawn entirely from employees of theatres owned by Atkinson's Pictures, Ltd.

HARRY COHN, President of Columbia Pictures

Film Copyright Action

INJUNCTION REFUSED

"Mr. Walker Wants to Know"

In the Vacation Court on August 9 Mr. Justice Cassels refused the application by Ernest Dudley, the author of the sketch, "Mr. Walker Wants to Know," for an injunction to restrain British National Films, Ltd., from producing and exhibiting a film bearing the title "Mr. Walker Wants to Know," or in any other form calculated to suggest that he was the author of the script on which the film was based, unless it substantially corresponded with his original story.

Milner Holland said that Mr. Dudley was the author of a series of sketches broadcast in "Band Waggon." He subsequently sold the film rights in the script to Jack Buchanan for £1,000, and it was afterwards assigned to the defendant company, who proceeded to prepare a film based on a script of which plaintiff was not the author, said counsel.

Proceedings alleging a breach of copyright were started and then the company stated that they would not produce the film under the title "Mr. Walker Wants to Know" and invited Mr. Dudley to discontinue his action. He was willing on being indemnified as to his costs, but it had been ascertained that the defendants were proposing to produce the film under the title, "What Would You Do, Chums?" which were the characteristic words used by Mr. Syd Walker at the end of each weekly broadcast.

That, Mr. Dudley said, was equally a breach of his copyright and a passing off by defendants of their film as having some connection with him.

Valentine Holmes (for the defendant company) said he resented any suggestion of bad faith. For the first time, in that motion, it was alleged that a copyright had been infringed because a title such as "Mr. Walker Wants to Know" or "What Would You Do, Chums?" had been chosen.

Mr. Holmes suggested that the words, "What would you do, chums?" was a "gag" of Mr. Walker's and there was no evidence that anybody connected Mr. Dudley with it.

Mr. Holland replied that Mr. Dudley invented the phrase which was associated with his sketches.

Mr. Justice Cassels said no case had been made out for the interlocutory injunction asked for by Mr. Dudley, who must be left with the remedy he claimed by his writ and statement of claim in the action.

The motion was dismissed, with costs to the defendant company.

"SHIPYARD SALLY"

Breaks 27-year-old Record

Ben Jay has cabled to 20th Century-Fox declaring that "Shipyard Sally," the Gracie Fields' picture, has smashed all records at his theatres. The telegram reads:

"Many thanks for 'Shipyard Sally.' At Great Yarmouth we have had enormous queues all day in heat wave. The public were delighted with the picture, and Gracie's final rendering of 'Land of Hope and Glory' brings the house down with rounds of applause. The film easily smashed the house record for 27 years at the Palace, Lowestoft, and 15 years at the Elite, St. Leonards, following glorious week's business at Yarmouth."

"Shipyard Sally" is now in its second week at the Gaumont, Haymarket.

COLUMBIA'S TRIBUTE TO BRITISH FILMS

Harry Cohn Doubles Asher's Production Schedule

A MOST satisfactory form of showing his appreciation of Columbia's British production policy was announced by Harry Cohn last week when he announced plans that would double the output. Where they had been making four pictures, said Columbia's president, they would now make eight.

This tribute to the work of Irving Asher was amplified in a general talk on the subject which followed the announcement. It was Mr. Cohn's first visit to England in six years—since, in fact, Columbia had been operating here as a distributing organisation—and even so, he was only spending a day here. He was leaving by air the following morning for the South of France, where he expected to get in touch with a writer whom he wished to put under contract; the identity of this gentleman was, however, shrouded in mystery.

Talking about Irving Asher, Mr. Cohn expressed complete confidence in the quality of the films he was turning out. The two pictures he had made already were going to give them a big surprise in America, and every British one that was produced would get a release in the States if it was at all suitable.

Two other notes on the production plans of the company were of first-rate interest: Wesley Ruggles will produce a picture over here, with either Cary Grant or Jean Arthur, and Frank Capra's "Mr. Smith Goes to Washington" is his last under the present Columbia contract. However, added Mr. Cohn, we feel we shall be able to make a new deal with him. Other pictures in the list of 40 which will represent the season's output include "The Man They Could Not Hang" and "Golden Boy."

On the value of star names we had a new point of view. When an American audience sees somebody new, that is when they sit right up in their seats, Mr. Cohn told us.

Another point made by the president was that Columbia would by no means fall in with the practice of securing for Hollywood a star who had made good over here. This he did not look upon as good policy. But whenever desirable, U.S. players would be available to the casts on this side.

Jos. Friedman, who took the chair, was supported by J. A. McConville, Columbia's foreign manager, Irving Asher, Maxie Thorpe and a group of the leading members of the sales force.

"MR. SMITH GOES TO WASHINGTON"

CAPRA COMPLETES

Frank Capra has called the final "Cut" to his greatest production.

After ten months of preparation and four and a half months of actual shooting, the famous Columbia director completed "Mr. Smith Goes to Washington," a timely, warmly emotional comedy drama co-starring Jean Arthur and James Stewart, and featuring one of the most brilliant supporting casts seen on the screen in a very long time.

Easily the prize-winning director's most ambitious production, "Mr. Smith Goes to Washington" required 43 sets, covering 26,000 ft. of stage space and the number of its speaking parts reached the record-breaking total of 168. In addition to Miss Arthur and Stewart, the cast includes Edward Arnold, Thomas Mitchell, Claude Raine, Guy Kibbee, Ruth Donnelly, Beulah Bondi, Eugene Pallette, Harry Carey, H. B. Warner, Porter Hall, Grant Mitchell and Astrid Allwyn.

The Barnstaple Decision

L.C.C. Regularises Licence Practice

Special powers to enable the London County Council to grant a licence under the 1909 Act to a non-existent building have been incorporated in the new L.C.C. Bill which recently received Royal Assent.

The new Act gives legal authority to the practice usually adopted by local authorities prior to the decision on the Barnstaple case by the High Court, which laid down that such procedure was illegal.

Among the new members of the Performing Right Society are Eric Blore and Richard Tauber.

Non-Flam Appeal to Trade

SUB-STANDARD ASSOCIATION ASKS FOR A FAIR DEAL

FOLLOWING the recently published findings of the Advisory Committee, F. A. Hoare, chairman of the Sub-Standard Association, asks for an understanding between the sponsors of non-flam. specialised subjects and those dealing in theatrical product.

We have noted with great interest the reaction of the Trade Press (and that of certain elements in the trade) to the Home Office Committee's Report on the Position of Slow-Burning Films in relation to the 1909 Act, and we feel one or two comments on behalf of Sub-Standard kinematograph interests may not be out of place.

This Association naturally regards the report as a complete and final answer to the long drawn out controversy in which we have been engaged, and we are gratified to find this impartial tribunal so fully in agreement with our point of view.

No Ground for Discrimination

There is now full authority for the view which we have always held that the risk of fire from non-inflammable film is negligible, and the danger of accident arising from panic is "extremely small."

The Committee agree with the view that there is "no ground for discriminating between audiences assembled to see an exhibition of slow-burning films and audiences assembled for other purposes which do not involve control by the local authorities."

In view of this verdict after so full and fair a hearing of the case from all sides (the statement goes on), this Association feels entitled to ask for a fair deal from other sections of the trade.

We have recently been engaged in a struggle about the proposed Film Tax, in which the weight and influence of this Association and those important national interests that use films for industrial, education, cultural and religious purposes were thrown wholeheartedly into the effort to achieve success.

We find it hard to understand the attitude of mind which results in our aid being invoked on one issue and our work hindered and jeopardised on another.

"Here to Stay"

The non-theatrical distribution and exhibition of films in sub-standard form is here to stay, as it is in the U.S.A. and many other countries. It will develop in spite of obstructions, because it fulfils a national need. Producers of short films of the documentary type cannot find an adequate market through theatrical distribution alone, and must turn to other methods. Specialised film programmes will increasingly need specialised methods of distribution.

All this work can go on without detriment to the interests of exhibitors and others in the kinema business. The plea that box-office receipts are menaced by "free shows" is absurd, and even if it were true the proper answer is not prohibition of competition and demands for more regulations by the authorities, but a proper understanding between the interests concerned of the best way to conduct the business without serious damage to anyone.

The Dignified Course

We hope, therefore, that instead of continued internal Trade war over this matter, the publication of this report may be the signal for an attempt at understanding. That is the more dignified course in the eyes of the public, and the one more likely to achieve something.

At all events the Home Office Committee's report gives us a clean bill of health, exonerates us from any charge of conducting a business which involves the public in danger, puts the onus of censorship on those who organise these exhibitions (*verb. sap.*), and broadly supports the view of the vast majority of local authorities that non-inflammable films are not subject to the regulations made under the 1909 Act. We invite our colleagues to "accept the verdict," and to leave us to get on with our job while they get on with theirs.

F. W. Baker chats with Elizabeth Allan, star of THE GIRL WHO FORGOT, now being made at Walton for Butcher's release

"ONE THIRD OF A NATION"

Scenes from ONE THIRD OF A NATION, starring Sylvia Sidney with Leif Erikson. This important subject is to be Trade shown by Grand National Pictures at the Cambridge Theatre, on Monday, August 21, at 8.45 p.m.

BUTCHER'S FILM SERVICE LTD. PRESENTS

LUCAN AND McSHANE

OLD MOTHER RILEY M

The Kine says:—

Capital comedy bet for the masses, one with a cast-iron box-office "policy."

TRADE SHOW
CAMBRIDGE THEATRE
MONDAY AUGUST 21
AT 8·45 P.M.
(All seats Reserved)

SYLVIA SIDNEY

One Third of a Nation

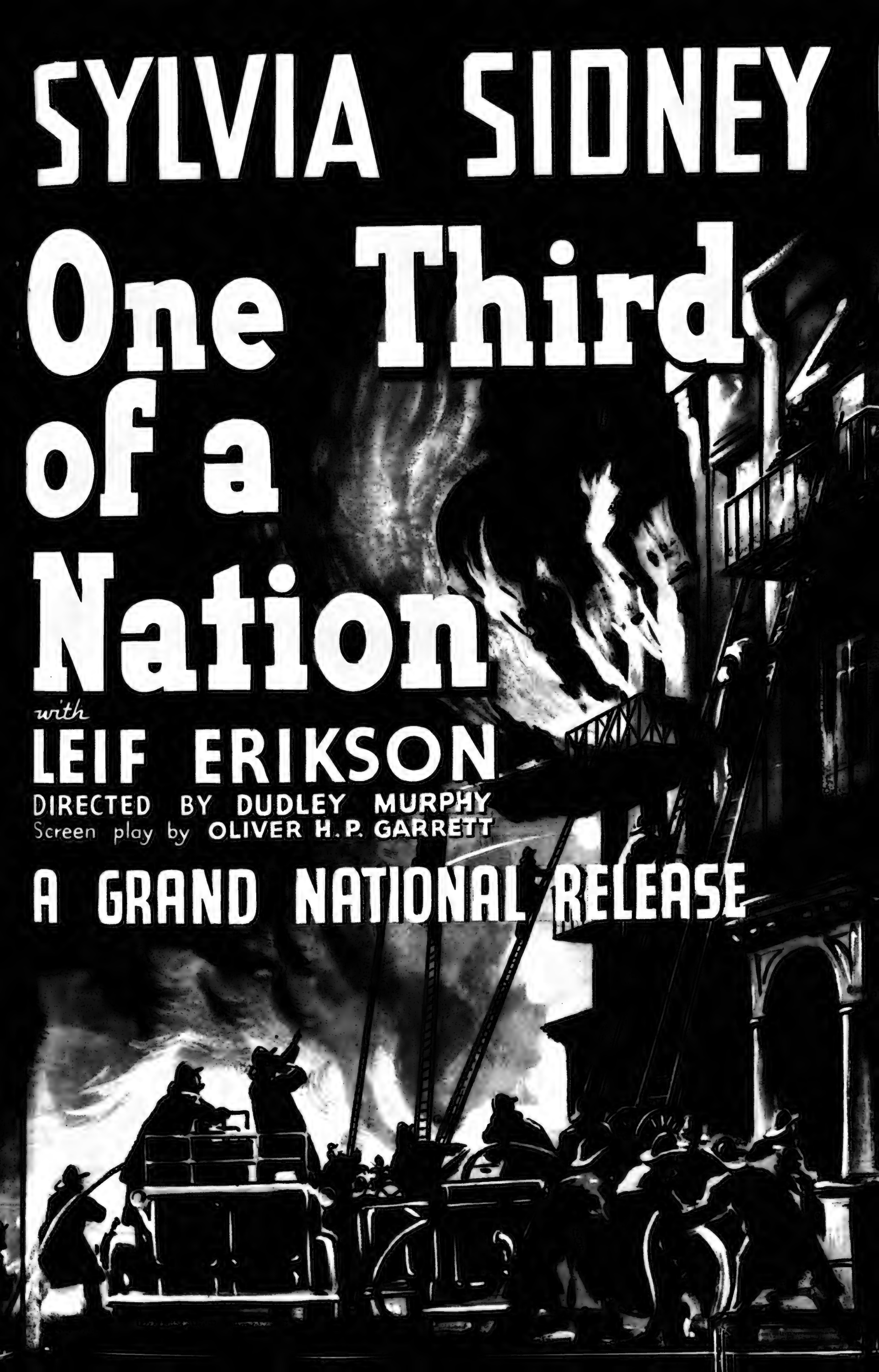
with

LEIF ERIKSON

DIRECTED BY DUDLEY MURPHY

Screen play by OLIVER H.P. GARRETT

A GRAND NATIONAL RELEASE



CARROLL LEVIS IN "DISCOVERIES'

Scenes from DISCOVERIES, the Carroll Levis film which Grand National is Trade showing at the Cambridge Theatre on Wednesday, August 23, at 8.45 p.m. A strong cast includes Carroll Levis, Ronald Shiner, Bertha Belmore, Afrique, Doris Hare, Issy Bonn and the Three Ginx. Redd Davis directed

NEW AYRSHIRE KINEMA OPENED

Ailsa, Maybole

King Golf Trophy Finalists

LAST Monday the latest addition to the amenities of Maybole, the new Ailsa kinema, was formally opened by Provost James McCulloch.

The new house, built in the most up-to-date style, replete with all modern ideas in ventilation and equipment, was erected by a local company, and has seating accommodation for over 700.

King Golf Trophy

Now the finalists for this handsome trophy are known, and once again a new name must appear as this year's winner. Jimmy Colville has been waiting the outcome of the Jack Breckenridge-Davidson duel. This tie was played last Wednesday, and after taking the game to the 26th hole W. Davidson beat Convenor Jack Breckenridge.

The final between J. A. Colville and W. Davidson should be a scorcher, and is likely to be played off as soon as a suitable course can be arranged.

Cinema Club

With the coming of September and the resumption of the club's activities, President Gordon and his executive have a full agenda for consideration at their meeting at the end of this month.

Lodge Anima

Lodge Anima starts off its winter work with a regular meeting on Friday, September 1.

It is hoped and expected that kinema brethren will rally round the Master and keep the enthusiasm alive, particularly as next year will see the coming-of-age of the lodge.

Famous Star for Glasgow

Gene Autry, the Western star, now touring the provinces, looks like having a busy day when he visits Glasgow next Monday, after the Trade show of his film in the morning.

He is meeting Scottish exhibitors at luncheon in the Central Hotel, and afterwards making public appearances at the Paramount Theatre, where, in addition, one of his latest films is having a special one-day show that day. With Glasgow's well-known admiration for "stars," Gene is assured of a real Scottish welcome.

Anna Neagle in NURSE EDITH CAVELL, directed by Herbert Wilcox for RKO-Radio release

S.A. Historical Subject

African Films Make "Building a Nation"

PRODUCED by the South African Government primarily as propaganda for overseas, "Building a Nation" has just been shown in Cape Town by I. W. Schlesinger's company, African Films Productions. It has been completed in two versions, with English and Afrikaans dialogue, and runs to 12,200 feet.

Our South African correspondent reports on the picture as follows:—

It will particularly appeal to those who have yet to know South Africa. The story opens in the fifteenth century when Bartholomew Dias discovered the Cape, and carries on to the end of the South African War.

To those who know the history of the country there was some disappointment, due to the fact that many British historical events of importance were missing, causing a break in history that somewhat marred the story, which is disjointed.

From the scenic and production side, the picture deserves high praise for excellent work and photography, while the battle scenes are splendidly carried out, notably the massacre of Piet Retief and his men by Dingaan, also the Battle of Blood River, where Dingaan and his army were defeated by the Boers, avenging the massacre. The battle is sufficiently realistic to hold the audience with intense interest, especially the beautiful country shots.

It was directed by Joseph Albrecht and A. A. Pienaar, and runs 134 minutes.

FRONT PAGE COMEDY AS FILM THEME

20th-Fox Makes a Topical Subject

Darryl Zanuck is planning to produce "White Wings in Clover" for 20th Century-Fox.

The script idea was gleaned from the recent Press story that the palatial estate of the late Otto Kahn on New York's exclusive Long Island section had been acquired by the street cleaning department of New York City as a holiday resort.

The heirs of the famous financier found the 100-room mansion too expensive even for their tastes, and new complications have arisen through objections raised by the local tax assessors to the street cleaners' plans because their resort would no longer be taxable.

All of this, in the opinion of Darryl Zanuck, has resulted in a very amusing situation which should make a hilarious motion picture play. In order to cash in on the idea, plans call for production on "White Wings in Clover" to start as soon as possible.

Kinema Changes

Hammersmith Hall for Classic

The Academy, King Street, the first kinema to be erected in Hammersmith, has been acquired by S. Seeman, and is to be added to the Classic circuit.

The building is at present closed, and before it is opened under the new régime it is proposed to carry out structural alterations and a new decorative scheme for the interior.

Savoy, Cleveleys, Sold

Fleetwood Pier, Ltd., has acquired the Savoy Cinema (800 capacity) and café at Cleveleys, which will be modernised.

"We have taken over the whole block, which includes the kinema, café and amusement arcade, and are running it on similar lines to those on which we run the Fleetwood Pier," said Albert Hargreaves, chairman of directors of Fleetwood Pier, Ltd. "We have retained all the staff."

Metropole, Birmingham

"Ken" Jones, general manager of the Clifton circuit, Birmingham, announces the acquisition of the Metropole Theatre, Snow Hill, Birmingham, until recently on the A.B.C. Midland circuit.

EDINBURGH'S LATEST PROJECT

The directors of the Edinburgh Embassy are to erect the new house at Sighthill for which a new company with a capital of £17,000 has just been registered. Coun. James Miller is chairman; the other directors are J. C. Robertson, W. H. Albin, and A. S. Albin, with R. M'Laughlin as secretary.

The new house, which will be in the main a reproduction of the Embassy, will be planned and built by James Miller and Partners, Ltd., and will seat approximately 1,600.

A RECORD RUN

The film of the Royal visit to Canada and the States, which was to have been taken off at the Monseigneur News Theatre, Edinburgh, a month ago was continued by George E. Ness for the benefit specially of visitors to the Capital. The long record run was definitely concluded, after 11 weeks, on Saturday.

QUEENSFERRY HOUSE RE-OPENING

The Rio Picture House, South Queensferry, which belongs to the Lothian Cinema Co., Ltd., was reopened last week after being closed for a year.

It has been leased to Robert Daybell, manager of Daybell's Cinema, South Queensferry, whose present house is to be turned into a dance hall.

The Rio was completed in March of last year, and closed down after nine months.

Glasgow Corporation has approved plans for the construction of air raid shelters at the Picture House, Sauchiehall Street, owned by P.C.T.

George Formby, Harry Tate, Gus McNaughton and Florence Desmond in KEEP YOUR SEATS, PLEASE (A.B.F.D.), which is reviewed in this issue

James Ellison and Linda Darnell in HOTEL FOR WOMEN, a forthcoming picture for 20th Century-Fox

Cagney-Raft Vehicle Tops Warner Offerings

TWO BIG SUBJECTS CONCLUDE CURRENT SCHEDULE

THE concluding subjects of the current Trade show offerings by Warner Bros. are "Daughters Courageous" and "Each Dawn I Die," which will both be shown at the Cambridge Theatre at 8.30 p.m. on Tuesday, August 22 and Thursday, August 24, respectively.

In "Daughters Courageous" the cast and director which made "Four Daughters" such an outstanding production are brought together again in an adaptation of the play "Flyaway Home."

Michael Curtiz directed, and heading the cast are Priscilla Lane and John Garfield, with a notable supporting group of players, including the two other Lane Sisters, Rosemary and Lola, Gale Page, Fay Bainter, Jeffrey Lynn, Claude Rains, Frank McHugh, May Robson and Dick Foran. Newcomers to the "Four Daughters" cast are Fay Bainter and Donald Crisp.

Claude Rains is seen as the girl's father, while Fay Bainter is their mother. After deserting his wife and family to keep a "date with the universe," Rains returns home just as his ex-wife is about to marry a steady and respectable business man, played by Donald Crisp. His daughters feel that they should hate him, but he proves to be such a charming fellow that they can't. Meanwhile, the baby of the family, Priscilla Lane, is about to marry John Garfield, a young man with the same errant ways of the father, and seems headed for the heartaches her mother had suffered. The two charming scapegraces become friends, and before they do too much damage, wander off together to keep a "date with the universe," leaving the mother and her four daughters to console themselves with their more placid romances.

Cagney-Raft

At the outset of "Each Dawn I Die" Cagney is seen as a crusading reporter who has uncovered evidence implicating the district attorney of his community in a graft scandal. Some of the district attorney's underworld henchmen carry out a plot to frame the young reporter on a drunk driving charge. As a result of the frame-up two innocent people are killed, Cagney is arrested, convicted of manslaughter, and is sent to prison with a maximum term of twenty years.

Knowing his innocence, Cagney is a rebellious prisoner, and finds himself in constant hot water with the prison authorities. Treated brutally, he responds in kind, and is soon virtually indistinguishable from the toughest of the convicts.

Early in his prison life, Cagney saves the life of George Raft, who was a notorious gangster until finally caught and incarcerated. Although he is on the surface a cruel and heartless killer, Raft, in his own way, becomes fond of the young reporter. Meanwhile, Cagney's friends, headed by his sweetheart, Jane Bryan, have been fruitlessly trying to uncover evidence which would prove that he was framed. Turned down by the parole board, Cagney helps in a plot which enables Raft to escape, his price being a promise by Raft to force a confession from the underworld character who carried out the frame-up which sent him to prison. Raft eventually gives himself up, for the man who framed Cagney is in the same prison. Back in gaol he engineers another break, and although he is mortally wounded he forces a confession which clears Cagney.

"Poly" to Show French Films

The growing public in the United States for French films has led recently to France film interests establishing their own organisations in America in order to obtain the fullest benefit of the United States market, instead of selling outright their more successful films.

A similar process is about to be operated in this country, and the first step to this end is the conversion of the Polytechnic Cinema ("The Father of all Cinemas"), Regent Street, W., to a kinema for the exhibition of French films under French control.

"It will be our aim to compete with other London kinemas which specialise in Continental films," says Arthur Leslie, the manager. "It will be our purpose to exhibit, in the main, French films with more serious themes, fictional, yet having perhaps a sociological content. We shall, possibly, show also French shorts and French documentaries."

The new policy will take effect at the end of next month. The kinema will be controlled by R. Specterman, of London, and Mlle. Elizabeth Bredius and Walter Jentzch, both of Paris

"Four Feathers"

Smashes West End Records

Alexander Korda's "The Four Feathers" has completely smashed all previous West End records. Owing to enormous business during a run of five weeks at the Marble Arch Pavilion, the picture has been booked for a second run, beginning Monday. This is the first time in the history of the business that a film has been booked for a return engagement of this type at the theatre.

"The Four Feathers," which ran for eight weeks at the Odeon, Leicester Square, played to record business on pre-release throughout the country, and is proving to be one of the biggest box-office winners ever distributed by United Artists.

Other outstanding U.A. money-makers are Samuel Goldwyn's "Wuthering Heights," Walter Wanger's "Stage Coach," and David O. Selznick's "Made for Each Other," which, it is reported, are putting up exceptional performances throughout the country.

Obituary

KINEMA DIRECTOR PASSES

Only three months after the death of his wife, Hamlet Wilson, of 127, Broadoak Road, Ashton-under-Lyne, has died, aged 63 years. He was a director of the Pavilion Cinema (Ashton-under-Lyne), Ltd.

At the funeral on Monday at Rochdale Cemetery floral tributes included those from the directors and staff, Pavilion (Ashton-under-Lyne), Ltd.

KENT EXHIBITOR'S LOSS

We regret to announce the death of Mrs. E. Claringbould, wife of G. H. Claringbould, one of the earliest kinema proprietors in Kent. Mr. Claringbould opened the original Empire Cinema in Harnet Street, Sandwich, in 1911, later building another hall of the same name on the site of the present Empire in Delf Street. He sold the kinema in 1921.

Carroll Levis

RONALD SHINER
BERTHA BELMORE
DORIS HARE
AFRIQUE
ISSY BONN
THE THREE GINX
and CARROLL LEVIS' DISCOVERIES

Original story & scenario by
A. DE GRUNEWALD, REDD DAVIS, CYRIL CAMPION
Directed by REDD DAVIS.

A GRAND NAT[illegible] PICTUR[illegible]

rroll Levis

ERIES'

PICTURE

TRADE SHOW
CAMBRIDGE THEATRE
WEDNESDAY, AUGUST 23RD
8.45 P.M.
ALL SEATS RESERVED.

RECORDS! RECORDS! RECORDS!

R.A.F. BOMBERS MAKE RECORD BREAKING FLIGHT TO AUSTRALIA

THE THRILL OF BREAKING RECORDS IN THE SUMMER!

BUT the Records you are most interested in must be your OWN BOX-OFFICE achievement!

"THE OUTSIDER"

Wire just received from the Ritz, Hastings: "Pleased to tell you 'The Outsider' broke all daily records for this theatre, yesterday. Thoroughly appreciated and applauded." Big business at Ritz, Leeds; King's, Bristol; Olympia, Cardiff; Ritz, Sunderland, was also registered.

"JAMAICA INN"

Has scored heavily in every situation so far played. "Played to sensational business despite hottest for weeks," says wire from Westover, Bournemouth. Record business at the Savoy, Brighton; at Scarborough takings reached top level despite the competition of two other major productions. In Jersey, capacity attendances began from the opening day. Both Colwyn Bay and Llandudno report record business. At this moment it is enthralling countless thousands of holiday-makers in all the biggest seaside resorts. Now in its 11th week in the West End.

"LUCK OF THE NAVY"

Inspires a patriotic reaction to the present international tension; exhibitors have expressed their appreciation on the audience reception of a thrilling story that displays an encouraging picture of naval might with a welcome seasoning of humour from the ever-popular lower deck ratings. Amazing reception and packed houses at Bristol. Record business at Plymouth, Nottingham and Leicester.

"QUEER CARGO"

Another sea subject finding favour with audiences throughout the country. Here mutiny and piracy aboard a freighter on the China Seas provide plentiful thrills and action, Showmen everywhere expressing their appreciation of its box-office pull.

"MY IRISH MOLLY"

A particularly fine result is reported from the Capitol, Aberdeen, giving figures higher than some of the biggest pictures ever shown at this theatre. Mr. Hughes, of the Picture House, Douglas, says: "It's a BOX-OFFICE HIT. Registered a gross far beyond most sanguine expectations." Has been playing to exceptional business on its release. This film was Maureen O'Hara's first screen appearance immediately prior to her astonishing success in "JAMAICA INN."

'THE GANG'S ALL HERE'

The first provincial booking at Llandudno creates a record for this town. The receipts are the highest obtained in the last six months, an omen for exhibitors that have it coming. Opened to sensational business Savoy, Luton.

'MARRIAGE FORBIDDEN'

Phenomenal results are being obtained with this unusual film. The Grainger, Newcastle, is now in the ninth week of its run, which has broken records of ten years' standing. Hull and Sheffield have also achieved top bracket figures, while at the Empress, Hackney, figures above winter levels for a super-production were reached last week, even with a concurrent run in the same neighbourhood. "Exceptionally good business in spite of warm weather," says Alfred Levy, at Liverpool Scala. It was booked for another theatre by Mr. C. H. V. Brown after a terrific success at Plaza, Leyton, and Broadway, Deptford.

"SPIES OF THE AIR"

Played at the Plaza, Piccadilly Circus, to excellent business, where it was hailed as one of the best "Spy" successes of the year. Played at Morecambe to capacity business.

"THE ADVENTURES OF CHICO"

A novelty featurette, has attracted considerable attention with the refreshingly simple story of a boy and his animal friends in the Mexican bush. In some instances, local word-of-mouth publicity has prompted schools to ask for special performances. Radio, national and provincial Press comments on this unusual subject have been extremely favourable. Mr. Leonard Kent of Madame Tussaud's, writes us to the effect that the picture received a round of applause after each performance and regards it as an asset to any programme. In Glasgow it did very good business, getting rounds of applause.

ASSOCIATED BRITISH • YOUR BEST ASSURANCE FOR BIG DIVIDENDS

MAXWELL CONFIDENT OF A.B.P.C. PROGRESS

Production Revenue Merits City Support

AN authoritative tribute to the relations of the Trade with the Government and local authorities was paid by John Maxwell at the twelfth general meeting of Associated British Picture Corporation.

There is, he said, a greater understanding of their needs and problems than had ever previously existed.

Mr. Maxwell welcomed the revival of British production and suggested that conditions now warranted the City taking increased interest in its possibilities.

Confidence was expressed at the general trend of business, which indicated that the Corporation's trading results next year would be equally satisfactory.

The meeting was a cheerful affair, properly so, for the sixth year in succession the company has made substantial increases in profits, and this time again paid a dividend of 20 per cent.

Mr. Maxwell, chairman and managing director, who presided, in referring to the increase of £157,142 in the freehold land, buildings, plant and equipment item in the balance-sheet standing at £7,155,617, said that there had been some small realisations and that the additions which go to make up the net figure cover mainly final payments in respect of new kinemas opened in the previous year, and payments on account of new kinemas opened during the current year.

An increase of £358,887 in "investments in and loans to subsidiary companies" arose mainly from a readjustment of accounts between Associated British Cinemas, Ltd., Associated Cinema Properties, Ltd., and the parent corporation. It was a step towards the clarification of the accounts generally, in carrying out the plan for bringing as many of the assets as possible directly into the ownership of the Corporation. Other items on the assets side of the balance-sheet gave cause for little comment.

Strong Reserves

On the liabilities side, Mr. Maxwell referred to a normal reduction in the debenture stock arising from the operation of the sinking fund.

He pointed out that reserve for depreciation and amortisation would be brought up to £850,000 by the maintenance of a £200,000 allocation this year. He said that the reserve was amply adequate.

General reserve was brought up to £2,875,000 by transfers of £250,000, and represents nearly one and a half times the ordinary share capital. He felt that shareholders would be in full agreement with the policy of consistently building up the strength of the Corporation in this way.

"All the departments of the business," said Mr. Maxwell, "have functioned successfully." He thought shareholders would be pleased to know that in every single instance, new properties which had resulted in an increase in interest charges are now showing a satisfactory return on their cost, and that their revenue is very easily able to take care of their total charges.

The available total profit, after providing for every kind of charge and expense, and bringing in £81,000 brought forward from the previous year was £912,086, and after payment of the preference dividend and the 20 per cent. ordinary dividend, £450,000 to reserves, the sum of £85,086 was carried forward.

Another Good Year?

Giving his usual forecast for the current year, Mr. Maxwell said that results of this year, so far as it has gone, again showed improvement.

Referring to the fifth successive consolidated statement, Mr. Maxwell drew shareholders' attention to the fact that the combined assets now represent nearly £18,000,000, while reserves and undistributed profits amounted to approximately £4,000,000 as against a share capital of £4,000,000.

Mr. Maxwell referred to the prominent place which the Trade takes in getting its full share of publicity. In fact, he said, I don't think any other trade is so consistently in the news.

He also welcomed some evidence of revival in the British film production business. The slump through which it had passed was, as they would remember, foreseeable, and it had not affected the fortunes of the Corporation. He thought, however, that it would be regrettable if the financial world should take the view that the illness arising from feverish and unhealthy conditions of three or four years ago still exists.

JOHN MAXWELL OPTIMISTIC

YEAR'S RECORD LIKELY TO BE EXCEEDED

"The results this year so far as it has gone, again show improvement.

"While we are living in extremely troublesome times, and any forecast of the result of a business to be shown next March is more than usually difficult, I think that, short of the complete upheaval which none of us desires, and, perhaps, not many of us expect, there is every likelihood of the company's trading results next year again being as satisfactory as those now before us."

James Clifford Terry, aged 27, fitter's labourer, of Pansy Street, Liverpool, on Friday was committed for trial at Liverpool City Quarter Sessions, charged with having "caused a nuisance which was dangerous to public safety, by igniting an inflammable substance in the Burlington kinema, Vauxhall Road, Liverpool, during a performance attended by a large number of the public." Bail in £10 was allowed.

MORTGAGES AND CHARGES

London Film Productions, Ltd.—Two deeds, charged on the company's share of revenue from the exploitation of certain films, both dated March 7, 1938, as collateral securities to trust deed dated March 1, 1935, for securing £500,000 debenture stock with a premium of 2½ per cent., and for securing all moneys which may be or may become due under two debentures dated December 6, 1935, and October 12, 1936, respectively. Holders: Prudential Assurance Co., Ltd. (Registered July 24, 1939, by permission of the Court.)

Columbia Pictures Corporation, Ltd.—Loan agreement, dated July 19, 1939, to secure advances not exceeding £50,000 over and above the advances not exceeding £50,000 secured by loan agreement dated April 19, 1939. Property charged: The company's interest in the gross receipts from the films "Q Planes" and "The Spy in Black," under an agreement dated August 26, 1938, as amended by subsequent agreement dated December 10, 1938; gross receipts from the distribution of the film "Twenty-one Days," under agreement dated August 26, 1938, as amended by agreement dated December 10, 1938; and the company's interest in the gross receipts from the distribution of the first of four films under an agreement dated June 8, 1939, as amended by subsequent agreement of same date. Holders: Guaranty Trust Co. of New York, 32, Lombard Street, E.C.3.

Columbia Corporation Dividend

The board of directors of Columbia Pictures Corporation declared a quarterly dividend of $68¾ per share on the $2.75 convertible preferred stock of the company, payable August 15, 1939, to stockholders of record August 1.

M-G-M BUYS COWARD PLAY SERIES

The collection of Noel Coward one-act plays presented on the stage under the title, "T... at 8.30," has been acquired by M-G-M.

The separate plays comprise "The ... d Heart," "Red Peppers," "We W... ncing," "Shadow Play," "Hands A... the Sea," "Fumed Oak," "Family A... ," "Still Life," and "Ways and M... ." The plays, presented in groups of t... with Coward in leading roles, proved ... great successes on the London and N... York stage.

New Private Companies

Coventry St. Cinemas Formed

Coventry Street Cinemas (London), Ltd., was registered as a "private" company on August 8 with a nominal capital of £10,000 in 10,000 shares of £1 each. Kinema proprietors, etc. Gerald D. Spyer, solicitor, signs as director. Solicitors: F. M. Guedalla and Co., Grand Buildings, Trafalgar Square, W.C.2. The registered office is at Furnival House, High Holborn, W.C.1.

Greenhill Cinemas, Ltd.—Registered August 10. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Gilbert A. Dewhirst and Mrs. Gladys A. A. W. Dewhirst, 32, Brooks Road, Old Trafford, Manchester. Registered office: Cheetham Hill Road, Manchester.

Ritz (Cork), Ltd.—Registered in Dublin on August 8. Capital, £16,000 in 6,000 7½ per cent. preference and 10,000 ordinary shares of £1 each. Kinema proprietors. The directors are: Stephen Whelan, 3, Grosvenor Place, Wellington Road, Cork; Thomas F. Meagher, 2, Ashtown Lawn, Cork, company director. Secretary: J. J. Brew, 11, South Mall, Cork.

Endbridge Cinema Co., Ltd.—Registered August 5. Capital, £16,000 in 14,500 6 per cent. redeemable preference of £1 and 30,000 ordinary shares of 1s. each. Kinema proprietors. Mrs. Gertrude M. Reynolds has agreed to purchase for £6,500 freehold property at Bridgend, and is to grant a lease of same to the company for 99 years from September 29, 1939, at an annual ground rent of £325. The lease contains a covenant by the company to erect and complete a kinema within 12 months at a minimum cost of £14,000. The permanent directors are: Mrs. Gertrude M. Reynolds, High Street, Cowbridge, Glam; Ewan G. Davies, 10, Windsor Place, Cardiff, solicitor; Thomas E. Merrells, "Eastwood," Park Drive, Swansea; John Williams, "Cartref," Llantrisant, Glam, motor agent; Glen George, "Ty Draw," Aberdare, gent.; and Howard Williams, 2, St. Andrew's Place, Cardiff. Ewan G. Davies is permanent managing director, subject to holding 1,000 ordinary shares. Qualification: 500 ordinary shares. Remuneration of managing director, £300 per annum; of other directors, £50 per annum, divided between them. Secretary: Albert E. Taylor. Solicitor: Ewan G. Davies. Registered office: 10, Windsor Place, Cardiff.

East Midlands Theatres, Ltd.—Registered August 5. Capital, £100 in 100 shares of £1 each. Kinema proprietors. Julius Segelman, Leeds, signs as director. Solicitors: Carr, Sandelson and Co., 15, Bond Street, Leeds.

Yorkshire Cinemas (Harrogate), Ltd.—Registered August 5. Capital, £100 in 100 shares of £1 each. Kinema proprietors. The subscribers (each with one share) are: J. Segelman, 360, Alwoodley Lane, Alwoodley, Leeds, signs as director. Solicitors: Carr, Sandelson and Co., 15, Bond Street, Leeds. Registered office: 55, Mexborough Grove, Leeds.

Monopol Films, Ltd.—Registered August 4. Capital, £100 in 100 shares of £1 each. Film producers, renters, etc. The directors are: Walter Jentzsch, 71, Corringham Way, N.W.11, and Arthur Leslie, 41, Whitley Court, Coram Street, W.C. (directors of Monument Film Productions, Ltd.). Registered office: 11-13, Dowgate Hill, E.C.4.

Clarion Films, Ltd.—Registered August 11. Capital, £100 in 2,000 shares of 1s. each. Producers of advertising and other films. The directors are: Ernest A. Dyer, 28, Coval Gardens, East Sheen, Surrey, film cartoon producer.; Ralph F. Smart and Ernest C. Smith. Secretary: Harold G. Johnson. Registered office: Riverside Studios, Crisp Road, Hammersmith, W.6.

Numbers 1 to 8, Cumberland Street, Ltd.—Private company. Registered August 8. Capital, £1,005 in 1,005 ordinary shares of £1 each. To acquire the undertaking of Numbers 62-66, Broad Street, Ltd., to lay out and prepare land for building purposes, etc. The directors are: Oscar Deutsch, 5, Augustus Road, Edgbaston, Birmingham (chairman of Odeon Theatres, Ltd.); Wm. G. Elcock, C.A., 47, Chesterfield Street, Westminster, S.W.1; Alfred L. Hawkins, 281, Hagley Road West, Birmingham, solicitor. Secretary: Mrs. Constance M. Freeman. Registered office: 39, Temple Row, Birmingham.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Gaiety Theatre (Manchester), Ltd., 2, John Dalton Street, Manchester.—R. A. Larmuth, estate agent, of 2, Cooper Street, Manchester, was appointed Receiver on July 31, 1939, under powers contained in mortgage dated May 6, 1921, and further charge dated December 8, 1922.

Filmit, Ltd., 12, Charing Cross Road, W.C.2.—F. D. Watson, of 22, Carburton Street, Portland Place, W.1, ceased to act as Receiver and Manager on August 3, 1939.

Independent Film Distributors, Ltd., 111a, Wardour Street, W.1.—J. G. Minter, of 89, Avenue Chambers, Vernon Place, W.C.1, ceased to act as Receiver and Manager on June 12, 1939.

British Screen Classics, Ltd., 30, Duke Street, Piccadilly, W.1.—H. W. Franklin, of 68, Imperial House, 80-86, Regent Street, W.1, ceased to act as Receiver and Manager on August 1, 1939.

ISIDORE OSTRER ON G.-B. DIVIDEND PROSPECTS

THEATRE TELEVISION INSTALLATIONS

Odeon Talks Mentioned

THE possibility of the resumption of ordinary dividends next year, and a further consolidation within the group were the high points of Isidore Ostrer's speech at the annual meeting of Gaumont-British Picture Corporation last week.

Mr. Ostrer announced that the installation of large-screen television in their theatres would be made as fast as they could be produced. Their holding in Baird television has considered of great importance.

Negotiations for a deal with Odeon Cinemas, Ltd., were mentioned, but it was stated that no information on the subject could be given.

Mr. Ostrer also covered other points of interest to shareholders and the public, including the Board of Trade investigation, a proposal by the Shareholders' Committee that the meeting should be adjourned, and a consolidated balance-sheet.

Mr. Ostrer said that the available surplus for the year has enabled the transfer to reserve of a much larger sum than last year and at the same time to carry forward a balance of £77,437 against £58,798 brought in.

In recommending that the available surplus, which amounts to a considerable sum, be dealt with in this manner, the possibility of a resumption of dividend payments on the ordinary shares was not overlooked.

In this connection it would be appreciated that the profit for the year (£713,498) has been earned during a period of international tension, and that the outlook to-day is still uncertain. In these circumstances, it has been deemed prudent to utilise the profit of the year in building up reserves, thereby strengthening the financial position generally. "I am satisfied that this policy is bound to improve the position of the ordinary shareholders of the Corporation and that it will meet with their full approval. The theatres and cafés throughout the circuit continue to be well maintained and efficiently supervised. It is our practice to write off each year out of revenues the cost of repairs and renewals."

Sound reproducing equipment, it was revealed, is being modernised, and in many cases the latest type of British Acoustic apparatus is being substituted. "Before leaving the subject of theatres, I should add that it may be possible during the current year to take the first definite step towards a consolidation of the Corporation's theatre interests in practical form, and that as a result important properties would be added to our directly owned kinemas.

"Our subsidiary, Gaumont-British Distributors, Ltd.," continued Mr. Ostrer, "has again had a very satisfactory year. This company has an arrangement with General Film Distributors, Ltd., under which the Gaumont-British Newsreel is distributed by that company in consideration of an annual guaranteed sum.

"One of our associated companies, Bush Radio, Ltd., has also had a very satisfactory year. The profits of this company are substantially higher this year, although the amount distributed is approximately the same."

Debenture Redemption

The 4½ per cent. first mortgage debenture stock has been materially reduced. The actual amount of the stock purchased for redemption during the year is £212,452, of which £86,944 represents purchases out of the annual sinking fund moneys. The balance of £125,508 has been purchased by the trustees for the debenture stockholders out of moneys held by them in respect of debentures of subsidiary companies redeemed and cancelled. The nominal value of our debenture stock redeemed and cancelled now exceeds £500,000.

Bank overdraft stands in the balance-sheet at £240,789, a decrease of £133,202. The amount of money borrowed from our bankers was nearing its peak in March, 1936, at which time it had reached £1,150,000 approximately. Coincident with the improvement which has since taken place in the bank position is a reduction of approximately £275,000 in the outstanding debenture stock mortgage loans, which latter now stand at £159,000 and represent loans raised on the security of two directly owned theatres. In the case of one of these theatres, there exists a sinking fund policy on which premiums have been paid amounting to £23,751. The loan in respect of the other theatre is being reduced annually.

Amortisation and Depreciation

Mr. Ostrer revealed that the reserves for amortisation and depreciation of leasehold properties and studios have been increased to £387,885. The amount set aside to these reserves is lower this year, the fall being due partly to the cost of certain apparatus at the studios having been fully provided for and partly to the amount appropriated for leasehold redemption being limited to the actual sum required.

It is customary for the subsidiary and associated companies to provide their own depreciation out of profits. In this respect our methods necessarily differ from those concerns which take over the entire profits of their subsidiary companies, before providing for depreciation.

We have added to our debenture stock sinking fund reserve a further £78,117, bringing this reserve up to £340,928. Reserve account will now stand at £200,000 by the addition of a further £100,000 to this

Continued on page 19

THE TRADE MARKET

Firmer Tone in Film Markings

The feature of an otherwise idle kinema share market was considerable activity in Gaumont-British issues following a more harmonious meeting than for some years. G.-B. 10s. Ordinary rose 4½d. to 3s. 3d.; the 5s. "A" Ordinary 1½d. to 1s. 5½d.; and the 5½ per cent. Preference 6d. to 10s. 10½d.

Associated British Picture Corporation were a little easier at 12s. 3d., following the previous week's advance, but the Preference rose 1½d. to 18s. 1½d.

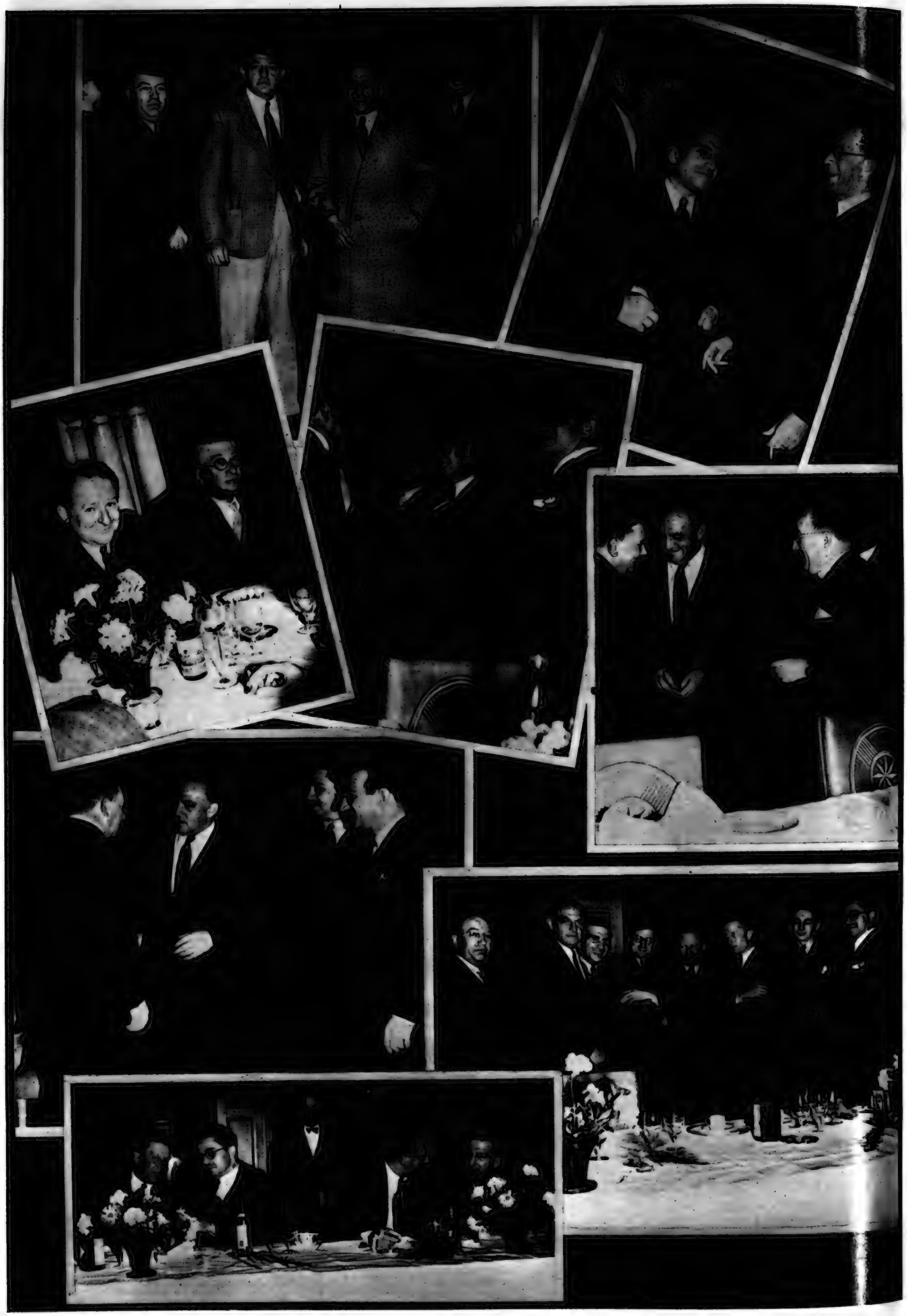
British Lion Preferred fell 3d. to 2s. 6d.; Odeon Preference 3d. to 13s.; Odeon Debentures £1 to £74; P.C.T. "B" Preference 9d. to 19s. 6d., and Union Cinemas Subsidiary Properties 3d. to 11s. 3d.; General Theatres Preference rose 1½d. to 7s. 3d.; Odeon Ordinary 1½d. to 6s. 1½d.; P.C.T. 7½ per cent. Participating Preferred Ordinary 3d. to 19s. 3d.; and P.C.T. Construction 7 per cent. Preference 3d. to 21s. 3d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/4½	12/3	— -/1½
" 6% Pref.	18/-	18/1½	+ -/1½
" 5% Debs.	£97½	£97½	—
A.P.P.H. Ord.	12/-	12/-	—
Assoc. Talk. Pic. Ord. 5/- ..	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10½	—
" Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	2/9	2/6	— -/3
Capital & Prov. News. 5/- ..	3/-	3/-	—
Gains. Pic. Ord. 10/- ..	2/1½	2/1½	—
Gaumont British Ord. 10/- ..	2/10½	3/3	+ -/4½
" "A" Ord.	1/3½	1/5½	+ -/1½
" 5½% 1st Pref. ..	10/4½	10/10½	+ -/6
" 4½% New Debs. ..	£74	£74	—
General The. Pref.	7/1½	7/3	+ -/1½
" 6½% 1st Mort. Deb. ..	£83	£83	—
London Pavilion £1 Ord. ..	9/6	9/6	—
" 6% £1 Pref.	16/3	16/3	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def...	1/9	1/9	—
" £1 Prefd. Ord. ..	15/-	15/-	—
Moss Empires £1 Ord. ..	19/-	19/-	—
" £1 Cum. Pref.	15/-	15/-	—
Odeon 5/- Ord.	6/-	6/1½	+ -/1½
" 6% Pref.	13/3	13/-	— -/3
" 5% Debs.	£75	£74	— £1
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pref. Ord. ..	19/-	19/3	+ -/3
" Cum. "A" Pref. £1 ..	22/9	22/9	—
" Cum. "B" Pref. £1 ..	20/3	19/6	— -/9
" Const. 7% Pref. ..	21/-	21/3	+ -/3
Scophony 5/- Ord.	2/9	2/9	—
Sound City (Films) 5/- Ord.. ..	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/9	1/9	—
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
" 1st Pref.	3/9	3/9	—
" 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Props. 6% Pref.	11/6	11/3	— -/3
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

WELCOME TO HARRY COHN



All London's film writers turned up last Thursday to greet Harry Cohn at Claridge's on the occasion of his first visit to this country since Columbia had been established as a distributing organisation here. Joe Friedman presided, and in addition to his President, who was the guest of honour, of course, there were J. A. McConville, Foreign manager, Irving Asher, Sydney J. Wright, Maxie Thorpe and several of the head office sales staff, as well as a full representation from Fleet Street

KINEMA BUILDING ACTIVITY

Mayor to Reopen Gaiety, Southampton

JUBILEE CELEBRATED WITH MODERNISATION

THE official reopening of the Gaiety, Southampton, which has been closed for several weeks for an extensive modernisation scheme, is to take place on Monday, August 21, with a gala première. The Mayor of Southampton (Coun. A. H. Powdrill) has consented to perform the ceremony and all the proceeds from the function will be devoted to the Centenary Appeal Fund of the Royal South Hants and Southampton Hospital.

Marking the Gaiety's silver jubilee as a kinema, the building was opened in 1914, the improvements were far enough advanced on August 6 for programmes to be resumed, but the official ceremony takes place when the scheme has been completely finished. "The Face at the Window" and "The Mysterious Miss X" (British Lion) are the films booked for the occasion.

Chief structural alteration in the modernisation has been the removal of two stone pillars at the front of the kinema, which has opened up the front of the Gaiety for the provision of a central pay-box. The façade is finished in three-colour faïence, with two fluted columns in the centre.

An attractive modern treatment in silver and gold has been applied to the auditorium where illumination is provided by concealed lighting in a bold trough sweeping across the ceiling. One interesting feature is a fountain, installed in the new orchestral pit, which will be brought into play during the intervals.

Sedgefield's First Approved

Sedgefield, Co. Durham, which has a population of over 2,000, is to have its first kinema. Premises situated near the parish hall in Front Street, are to be converted and seating accommodation provided for over 500 people.

W. W. Turnbull, owner of the Alhambra, Fishburn, a few miles from Sedgefield, is the promoter. Plans for the scheme have been approved by the district council.

2,000 More Seats at Blackpool

Plans for the proposed Majestic at the junction of Bloomfield Road and Queen Victoria Road, Blackpool, have been prepared by A. A. C. Moore, L.R.I.B.A.

The theatre, which is sponsored by R. Simpson, 112, Hornby Road, Blackpool, will seat 2,000 persons and will cost approximately £40,000.

It is proposed to institute a mixed film and variety programme and premises have been designed to suit both purposes.

Kinema to Take the Place of Rectory

A kinema is to take the place of Cheadle's old rectory in Wilmslow Road, which has been empty for the past three years. Cheadle Development Co. has been formed to promote the scheme and plans are being prepared by J. L. Edwards.

It is expected that demolition will start in a month's time and that the foundations of the new building will be laid in October.

New Embassy for Beeston

A new project at Beeston, near Nottingham, is the Embassy Cinema and Café Dansant, which is being built on the site of the Old Post Office. A. H. Shapeero is managing director of the company. The architect is W. Newman, of Nottingham. A proposal to construct an air raid shelter also has received provisional approval.

Enlargement at Kirkwall

The Albert Cinema, at Kirkwall, capital of the Orkney Islands, which has a capacity of 440 seats, now being too small, Messrs. D. B. Peace and E. M. Shearer, the proprietors, have obtained a licence for a second kinema.

Reconstruction will cost £2,000.

THE ROBINSONS IN PARIS

Edward G. Robinson, Mrs. Robinson and Eddie, Jun., surrounded by admirers on their arrival in Paris where Robinson's latest production CONFESSIONS OF A NAZI SPY (Warner) is creating records

G-B. REPORT, continued from page 17

PRODUCTION INTERESTS WITH GENERAL FILMS

"Television is of Great Value to Trade"

fund. These reserves now exceed £1,000,000 and are, of course, quite distinct from the other reserves created by subsidiary and associated companies.

New G.F.D. Agreement

On the assets side of the balance-sheet the first item of importance is film productions in progress and story rights, £51,294, a decrease of £52,002. The Corporation's share of the cost of one film only is included in this item, and this has since been cleared. Film production has not involved a large outlay since the date of the accounts, but a new agreement has been entered into with General Film Distributors, Ltd., for the production of further films.

One of the advantages of the new arrangement will be the reopening of our studios at Shepherd's Bush for film production.

G.-B.'s cost of production share will be less than the proportion put up towards the cost of the films produced in conjunction with General Film Distributors under the agreement of March, 1937.

"The Corporation," announced the chairman, "has made provisional arrangements whereby it will become interested in the production of a further series of films next year. I can say, however, that our subsidiary company, Gainsborough Pictures, has leased its studios at Islington on highly satisfactory terms.

"The number of British films produced in recent years has been comparatively few. Many companies have ceased to exist for all practical purposes and others have been faced with the necessity of curtailing output. In our case, although we ceased active production at Shepherd's Bush in 1937, we have retained throughout the intervening period a technical organisation fully capable of maintaining the high quality of Gaumont product, and the demand for the services of this staff during the past two years has encouraged the production of British films to the extent of approximately £1,000,000."

Advances to Baird

Other debtors, including associated companies, have increased their indebtedness by £249,482. "Advances during the year to Baird Television, Ltd., account for a substantial proportion of the increase. These advances were repaid by the Baird Co. out of an issue in April last of 5 per cent. convertible loan stock and the greater part of the amount so repaid was invested in this stock.

"In regard to our holding in Baird Television, Ltd., which we consider of great importance to the future of this Corporation, we are satisfied that the period of development in the home receiver side of the business is now past, and that the popularity of this new art can be assured.

"From the theatre angle we are concerned in what is termed large-screen television, and we have taken the necessary steps to secure the installation of these sets in our theatres as fast as they can be produced. Those theatres already equipped have shown many items of great interest during the year. We take the most definite view that large-screen television will become of immense interest and value to the kinemas in this country.

"The Baird Television Co. have recently demonstrated a large-screen set in America, where it was received with the greatest of interest.

Board of Trade

On the question of the Board of Trade investigation, Mr. Ostrer said that your directors are anxious to facilitate the work of the Inspector as far as they can; they have other interests to consider in this respect and they are acting on the opinion of eminent counsel as to their duties.

Current Year

"In regard to the Corporation's prospects for the current year which has nearly eight months still to go, I find it extremely difficult in the uncertain period through which we are now passing to put forward a definite opinion with any degree of confidence. On the other hand, having regard to the extent of the reserves now appearing in our balance-sheet and the substantial improvement in our financial position during recent years, shareholders may feel that a resumption of dividend payments on the ordinary shares next year may not be imprudent if in the meantime the ordinary course of business is not adversely affected.

Mr. Drown, chairman of the Shareholders' Committee, put forward an amendment: "That this meeting declines to consider the accounts presented by the directors and resolves to adjourn until the shareholders are informed as to the report of the Board of Trade Inspector or are furnished with a consolidated profit and loss account and balance-sheet."

Mr. Ostrer pointed out that he was not obliged to put the proposal to the meeting and should decline to do so.

The accounts were adopted with only six dissentients.

No further information was given about the reported negotiations earlier this year, for an amalgamation with Odeon Theatres.

TRADE AT PLAY

Classic Cinema Clubs' Studio Visit

LONDON & PORTSMOUTH BRANCHES AT WALTON

MEMBERS of the London and Portsmouth branches of the Classic Cinema Club visited Nettlefold Studios, Walton, on Thursday, when they were conducted round the studios by Claude Levy, the general secretary of the club. They watched the filming of "Lady in Pink," and were afterwards introduced to the stars, Enid Stamp Taylor and Elizabeth Allan. Following the tour they were entertained to tea.

The Portsmouth party made the journey by train, the local arrangements being made by the manager of the Classic, E. Mawson.

Merseyside Fete

The Merseyside branch, which is attached to the Tatler News Theatre, Liverpool, has arranged its first social event to take place on September 2.

This will take the form of a garden party, to be held at the Co-operative Employees' Sports Club, Fazakerley, and entertainments will include an alfresco kinema, a concert, tennis, dancing, firework display, etc.

Admission will be free to members. The branch secretary is K. B. S. Hann, manager of the Tatler.

Exhibitors Beat Renters at Birmingham

Teams of Birmingham exhibitors and renters, captained by A. Dowding (Kingston Cinema, Small Heath) and T. Mangan (Midland manager for First National) respectively, participated in an enjoyable game of cricket at Yardley, Birmingham.

Batting first, the exhibitors ran up a total of 120, of which F. Poole (Odeon Theatres, Ltd.) contributed an admirable 63. The brunt of the bowling was borne by J. Sparry (First National), C. Levi (A.B.F.D.) and Milton Jones (Warner Bros.).

The Renters were disposed of for 76, so that the Exhibitors triumphed by 44 runs. Chief scorers for the losers were J. Kirmse (First National) 20, Dudley Pritchard (Warner Bros.) 13, and C. Levi (A.B.F.D.) 11.

Bristol Staff Reviews the Fleet

The staff of the Odeon, Bristol, held their first outing on Sunday, when a party of 68 went by road to Weymouth, where advantage was taken of the opportunity offered to make a trip round the fleet.

All, however, gathered together for tea, when Mr. Stevens, on behalf of the visitors, expressed their appreciation of the arrangements. The party was accompanied by I. A. N. Beadle, manager, and Mrs. Beadle, and E. B. London, manager of the Empire

A.B.C. Golfers' Fixture

The Pride Autumn Cup will be the main trophy match during the autumn meeting of the A.B.C. Golfers' Circle at Verulam Golf Club, St. Albans, on September 3. The Pride Cup, together with a silver replica for the winner, has been presented by F. H. Pride, Ltd.

Trade versus Police

Manchester Cinema Trades Sports Association versus Salford Police cricket match, arranged for Wednesday, August 2, had to be postponed owing to the bad weather, and has been rearranged for August 23, at Broughton Cricket Ground, if the ground is available on that date.

"NAZI SPY" A WINNER IN POLAND

First National's production, "Confessions of a Nazi Spy," which is playing in London at the Warner and Regal Theatres, has proved a kinema sensation in Poland, not only in Warsaw, but in Lwow, Lodz, Krakow, Katowice and Stylowy.

It has broken all previous house records and cabled information reports that the public frantically applauds throughout each showing of the film where capacity houses are a feature at all performances.

PROFESSOR MAMLOCK

LONDON TRADE SHOW SOON

RESERVE EARLY DATES

UNITY FILMS, 66, WARDOUR STREET GERRARD 6066

New Films at a Glance

Title and Renter.	H.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Andy Hardy Gets Spring Fever (M-G-M)—American.	85 min. (U)	Mickey Rooney, Lewis Stone, Helen Gilbert.	Domestic comedy drama turning on a big moment in the adolescent love life of Andy. Story human and amusing, acting of Mickey Rooney great and support and direction clever.	Excellent general booking. Great for family.
Hell's Kitchen (Warner)—American.	79 min. (H)	Dead End Kids, Stanley Fields, Margaret Lindsay.	Comedy melodrama of a gangster who finds in expediency his own salvation and that of a number of young hoodlums. Great work by Dead End Kids and Stanley Fields; good staging and resourceful direction.	First-rate booking for the masses and industrial element. Obviously unsuitable for youngsters.
***His Brother's Keeper (Warner)—British.**	79 min. (A)	Tamara Desni, Clifford Evans, Peter Glenville.	Melodrama of filial devotion and sacrifice played against vaudeville backgrounds. Story artificial, but acting sound, staging very good, and emotional angle popular.	Useful two-feature programme booking. Hardly suitable for youngsters.
Inside Information (General F.D.-Universal)—American.	60 min. (A)	Dick Foran, Harry Carey, June Lang.	Drama of America's Police Department, taking the form of conflict between youth and age. Acting good, detail interesting and climax exciting.	Reliable support for the masses. Nothing to harm juveniles.
Les Disparus de St. Agil (Monopol)—French.	101 min. (A)	Erich von Stroheim, Michel Simon, Armand Bernard.	Melodrama of life at a French boarding school. Story fantastic, but characterisation good and atmosphere effective.	Fair average booking for specialised halls.
***Rule Britannia (Frank Spickernell)—British.**	67 min. (A)	———	Spectacular anti-war propaganda drama. Treatment somewhat protracted, but much of the detail authentic, thrilling, and impressing.	Out-of-the-rut interest booking for the masses. Will not appeal to juveniles.
Stanley and Livingstone 20th Century-Fox—(American).	100 min. (U)	Spencer Tracy, Cedric Hardwicke, Nancy Kelly.	Adventure-cum-documentary melodrama based on the true story of Stanley and Livingstone. Acting magnificent, staging authentic and thrilling, and direction superb. Appeal limitless.	Excellent general booking, an epic attraction for all classes, youngsters included.
			REISSUE.	
***Keep Your Seats, Please (A.B.F.D.)—British.**	84 min. (U)	George Formby, Florence Desmond, Gus McNaughton.	Riotous Formby reissue. Originally reviewed in the KINE. of September 3, 1936.	Box office comedy bet of valuable vintage. Great for youngsters.

* British picture.

REVIEWS FOR SHOWMEN

Stanley and Livingstone

20th Century-Fox. American (U). Directed by Henry King. Featuring Spencer Tracy, Cedric Hardwicke and Nancy Kelly. 9,057 feet. Released September 25, 1939.

PERIOD adventure-cum-documentary melodrama commemorating those immortal words, "Dr. Livingstone, I presume?" Based mainly on fact and set when the occasion demands against authentic and thrilling African jungle backgrounds, it is a magnificently entertaining picturisation of one of the most exciting and significant phases of Anglo-American history.

As far as memory serves, it seldom deviates from the textbook, and never from the demands of the universal box-office. Great is the word for it, and it applies to the acting—Spencer Tracy is superb, as Stanley, and so in a smaller degree is Cedric Hardwicke, as Livingstone—as well as to the stagecraft and direction.

Excellent general booking, an epic in the widest and truest sense of the term.

Story.—Dr. David Livingstone, an English explorer and missionary, has been missing for four years in the wilds of Africa. Lord Tyce, proprietor of a London daily, sends his son Gareth in search of Livingstone. The youth is stricken with fever and accepts, together with his father, the natives' report that Livingstone is dead. James Gordon Bennett, Jun., owner of the *New York Herald*, is certain that Livingstone lives, and instructs Henry M. Stanley, his chief reporter, to investigate.

Stanley is obstructed by Lord Tyce on his arrival in Zanzibar, and once he begins his trek up country he has other obstacles in the form of native hostility, fever and the elements. Finally, he learns of Livingstone's whereabouts and contacts him. Livingstone, now a sick man, refuses to return with Stanley, and when Livingstone expresses an opinion that the Lualabu river is either the source of the Nile or the Congo, Stanley volunteers to explore with him.

Later, Livingstone is stricken with fever, and Stanley goes to England to secure the necessary help. He visits the headquarters of the British Geographers Society, with letters and other documents given him by Livingstone, but the members, led by Lord Tyce, declare that his meeting with Livingstone is a fraud. After a brilliant piece of personal advocacy, Stanley prepares to leave the assembly. His retreat, however, is interrupted by concrete confirmation of his story. Proof is in the news of Livingstone's death. Stanley, inspired by the explorer's example, returns to Africa to carry on the great work.

Acting.—Spencer Tracy contributes a superb portrayal as Stanley, he is sincere, vital and compellingly eloquent. Cedric Hardwicke is equally brilliantly cast as Livingstone. The two, both individually and in concert, are responsible for many memorable scenes.

Nancy Kelly and Richard Greene furnish a superficial, but nevertheless, refreshing love interest, and Walter Brennan, Charles Coburn, Henry Hull and Miles Mander are responsible for perfectly etched supporting studies. The cast is more than worthy of the theme.

Production.—Mrs. Martin Johnson, widow of the famous explorer, is in charge of the African sequences, and Henry King for the American and English, and the magnificent arrangement of the whole. The same finely balanced sense of co-operation and the drama is displayed in the acting department, hence a picture that combines the virtues of the documentary at its best with those of grand adventure melodrama.

The most impressive scenes are those represented by the dispatch of Stanley to Africa, the meeting of Livingstone and Stanley, and Stanley's superb oratory before the meeting of the sceptical Geographers Society at Brighton.

Evidence of astute and imaginative treatment is further revealed in the clever manner in which Stanley's diary is used to supply commentary during the trek through the African jungle and its spectacular accompanying hazards. Thrills, physical and emotional, are, it will be observed, logically introduced and punctuated with showmanship. The film is, in fact, documentary, biography and melodrama in one, a formidable box-office combination.

Points of Appeal.—Great story, superb acting, flawless atmosphere, big jungle and emotional thrills, natural and intelligent dialogue, marvellous title, and unbounded appeal.

Les Disparus de St. Agil

Monopol. French (A). Directed by Christian Jaque. Featuring Erich von Stroheim, Michel Simon and Armand Bernard. 9,273 feet. Release not fixed.

MELODRAMA of life at a French boarding school, with mystery, crime and youthful adventure as its principal ingredients. Much of the characterisation is quite good, and so are the atmosphere and detail, but the fantastic, if promising, mixture is too slow in coming to the boil. Ponderous direction results in loss of point and punch. Language difficulties are an additional handicap. Fair average booking for specialised halls.

Story.—Sorgue, Macroy and Baume, three young schoolboys, form a secret adventure society. Martin, a foreign-born master, is somewhat sinister looking and very reticent, and his looks and reserve make him an object of suspicion. Lemel, another master—addicted to drink—and Martin are continually at loggerheads.

Following a reprimand from the headmaster, Sorgue disappears. Macroy disappears later, and Lemel is murdered. From thence on the school is in a state of uproar, but between Baume and Martin, whose appearance fails to do him justice, the mystery is cleared up and the headmaster unmasked as the leader of a gang of forgers.

Acting.—Erich von Stroheim is very theatrical as the mysterious Martin, but the rest of the players are as satisfactory as fantastic circumstances and over-zealous direction will permit. The absence of a synopsis prevents the giving of supporting artistes' names.

Production.—The idea of linking youthful lust for adventure with conventional crime is an aid to good melodrama, and the school provides a novel background for the experiment, but promise is partly dissipated by pedestrian development and loose character assembly. The audience is side-tracked so often that the climax is more of a conundrum than a thrill. Eloquent as the superimposed sub-titles are, a knowledge of the language is essential. The proviso limits the picture to specialised halls.

Points of Appeal.—Unusual story, convincing atmosphere, effective photography and good acting, particularly by juveniles.

Inside Information

General F.D.-Universal. American (A). Directed by Charles Lamont. Featuring Dick Foran, Harry Carey and June Lang. 5,500 feet. Release not fixed.

MELODRAMA of America's Police Department, illustrating through the eternal antagonism of youth and age the wealth of brawn and brains used in the interests of crime detection. The plot is less holding than the authentic detail, but between the two sound popular entertainment is engendered. The attractive cast more than pulls its weight, and the direction is adequate. Reliable support for the masses.

Story.—Danny Blake, college-trained police recruit, is assigned to Captain Bill Dugan's precinct. Dugan believes that "strong arm" methods are the only sure way to crime detection. There is official consternation following a series of jewel robberies, and Danny's scientific deduction results in the apprehension of one of the gang. Danny is all for playing the fish in the hope of capturing the secret leader of the outfit, but Dugan, who, incidentally, is uncle of Danny's girl friend, Catherine, resorts to fisticuffs, with the result that a big opportunity is bungled.

Later, Danny's impetuosity leads to his suspension, but in the end Danny and Dugan inevitably co-operate with success. Banford, an ex-convict using a legitimate jewellery business as a front for wholesale crimes, is spectacularly unmasked.

Acting.—Dick Foran acts with infectious exuberance as the scientifically trained "rooky" Danny, and Harry Carey is a tower of strength as the sceptical, "quick with the fists" old-timer Dugan. The two stress the story's robust, if obvious, point. June Lang also registers as Catherine, and Addison Richards is in his element as two-faced villain Banford.

Production.—The opening scenes, illustrating modern police college curriculum, give the picture both an authentic and flying start, and its showmanlike beginning does much to counteract its somewhat obvious climax. The inevitable conflict of ideas and methods is an additional spur, while the "honours even" romantic happy ending still further consolidates mass and feminine appeal. Taking all in all, it is good crime fiction.

Points of Appeal.—Straightforward plot, interesting and exciting detail, thrilling climax, good characterisation, popular romantic angle, intriguing title, and attractive cast

His Brother's Keeper

Warner. British (A). Directed by Roy William Neill. Featuring Tamara Desni, Clifford Evans, and Peter Glenville. 6,333 feet. Release not fixed.

MELODRAMA of filial devotion and sacrifice expressed against the somewhat tawdry glamour of the vaudeville stage. An artificial story set in an artificial world, its emotionalism is mostly superficial. Still, if it seldom approximates to life, it is at least good theatre, and on this score it is entitled to a measure of popular approbation.

The principal players, none of whom is unknown, are adequate in the circumstances, and the ambitious settings have an aura of authenticity. Useful two-feature programme proposition for the majority.

Story.—Jack and Hicky Cornell, a shooting act, are top line in vaudeville. Cynical Jack is the elder, and he is both father and mother to young and susceptible Hicky. During an engagement Jack has an affair with Olga, a Russian blues singer, but he gives her the air when he tires.

To get even, she throws her cap at Hicky, and he well and truly falls. In his infatuation, Hicky refuses to believe that Olga is a gold-digger, but eventually he wakes up. Thoroughly disillusioned he deliberately steps out of his and Jack's act, and stops a bullet. Jack, blinded by rage, shoots and kills Olga without waiting to discover whether or not Hicky has been mortally wounded. Hicky recovers, and Jack commits suicide.

Acting.—Tamara Desni displays versatility as Olga, she can act, dance and sing. Clifford Evans, apart from an occasional lack of restraint, is impressive as Jack, and Peter Glenville displays tender susceptibility as Hicky. Supporting rôles are adequately filled by Una O'Connor, Ronald Frankau and Reginald Purdell.

Production.—It is not easy to believe the unsophisticated Hicky could share an act with his cynical brother Jack without gaining some knowledge of the ways of women of the world, but this fundamental extravagance apart the film does not make bad dramatic entertainment. Love, filial and profane, is responsible for moving emotionalism.

The sharpshooting act contributes to essential excitement. The ending, too, has a note of irony as well as one of tragedy. Staging is particularly good.

Points of Appeal.—Strong theme, entertaining and exciting embellishments, powerful character drawing, popular light relief, generous production values, feminine angle, and good title.

Andy Hardy Gets Spring Fever

M-G-M. American (U). Directed by W. S. Van Dyke II. Featuring Mickey Rooney, Lewis Stone and Helen Gilbert. 7,683 feet. Released December 25, 1939.

DOMESTIC comedy drama built around the big moment in the adolescent love life of Andy, incorrigible heir of the homely Hardy family. Supporting the novel and intensely human story and the exuberant and clever Mickey Rooney are a tried and tested team; an attractive and promising newcomer in Helen Gilbert; shrewd, understanding direction and first-class atmosphere.

Incidentally, it is the seventh of the tremendously popular series. Like the proverbial seventh child, it is the brightest and best of the box-office bunch. Excellent general booking.

Story.—With the coming of spring, Judge Hardy throws caution to the winds and indulges in speculative enterprise. His young son, Andy, is affected in a different way, romance is uppermost in his mind. Following a jealous tiff with his sweetheart, Polly, his thoughts of love are directed towards Rose Meredith, substitute college dramatics teacher. Andy's youthful infatuation prompts him to write a romance of the South Seas. The play is accepted by Miss Meredith, and Polly is cast to co-star with Andy.

Meanwhile, Judge Hardy finds himself the victim of financial crooks. He straightens matters out, however, in time to attend the première of Andy's play. During rehearsals Miss Meredith does her best to cure Andy of his youthful passion, but with little success, while approaching the climax in the last act of the play Andy sees Miss Meredith in the arms of her lover. His poignant reactions enable him to put over a splendid performance. Disillusioned, he then turns cynic, and boasts of his way with women, only to be promptly put in his place by Polly.

Acting.—Mickey Rooney is very nearly the whole works as Andy. He has to mime, act, fool and, at the same time, depict a youth facing his baptism of romantic emotionalism, and he runs the gamut with irresistible spontaneity and conviction.

Lewis Stone is very human as the understanding Judge Hardy, and Helen Gilbert wins her spurs in the difficult rôle of Miss Meredith. Ann Rutherford heads an equally competent supporting cast as Polly.

Production.—In the scenes between father and son, young boy and grown woman, and in the sidelights on family life in general, and the hazards of amateur play production, the picture has all that it takes to make human drama and delightful comedy. The cast and director seize the glorious opportunities with both hands, hence the charm and freshness of the entertainment.

It is a gay, touching and engaging Thespian interlude. Moreover, it is box-office through and through. All power to the Hardy family.

Points of Appeal.—Delightful story, roguish humour, tender sentiment, excellent characterisation, feminine angle, clever direction, flawless atmosphere, all-star cast and box-office label.

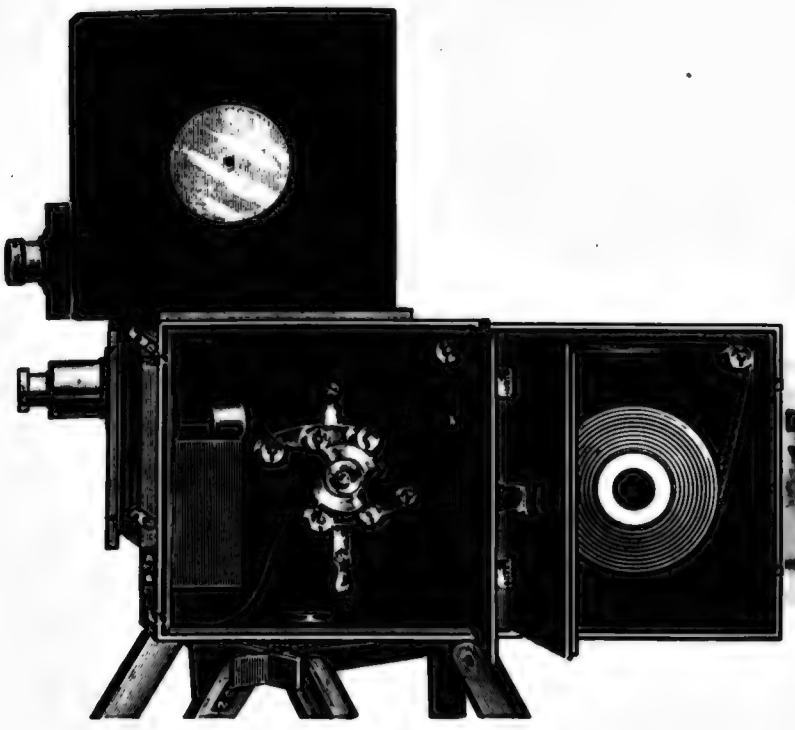
RE-ISSUE

Keep Your Seats, Please

A.B.F.D. British (U). Directed by Mont Banks. Featuring George Formby, Florence Desmond and Gus McNaughton. 7,670 feet. Release not fixed.

REVIEWED in the KINE. issue of September 3, 1936, this Formby reissue is described as "an ingenious romp, a riotous box-office comedy bet for all classes." Its general release proved the description to be correct. It is now offered as a reissue, and it comes to the screen as good as new. The original verdict can be repeated. It is a box-office proposition of healthy vintage and a still more valuable label. Formby's stock is higher than ever.

REVIEWS continued on page 2...



An early type of Prestwich Camera.

the start of motion pictures

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KODAK Negative film has been the world standard of quality.

A modern "Mitchell" motion-picture camera. By courtesy of Bell & Howell Co. Ltd.

"WILL TRUMP IN HEARTS IN THE OLD BOX-OFFICE SLAM."
—Film Daily.

"THE BEST PICTURE OF ITS KIND THIS YEAR."
—M.P. Herald.

"WOMEN WILL SPREAD THE WORD WHICH ASSURES SUCCESS."
—Boxoffice.

"READY-MADE AUDIENCE EAGER TO SEE IT."
—Variety.

CAMBRIDGE
Theatre
TUES. AUG. 22 at 8.30 p.m.

DAUGHTERS
COURAG

J

Frank McHugh • DONA

PRISC
ROSEN
LOLA LA

Presented by WARNER B

...ERS ...EOUS
COURAGEOUS

starring

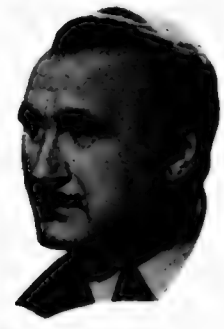
JOHN GARFIELD

CLAUDE RAINS

JEFFREY LYNN · FAY BAINTER

Frank McHugh · DONALD CRISP · MAY ROBSON · Dick Foran

PRISCILLA LANE
ROSEMARY LANE



LOLA LANE · GALE PAGE

Presented by WARNER BROS. · ***Directed by MICHAEL CURTIZ***

The Idol of Millions in the Character that has endeared him to their Hearts!

Your Old Pal Syd Walker

WHAT WOULD YOU DO, CHUMS?

★ JEAN GILLIE
BY ARRANGEMENT WITH
★ JACK BUCHANAN
JACK BARTY
WALLY PATCH
CYRIL CHAMBERLAIN
GUS McNAUGHTON
PETER GAWTHORNE

A
BRITISH NATIONAL
PRODUCTION
PRODUCED BY
JOHN CORFIELD
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JOHN BAXTER

TRADE SHOW:
CAMBRIDGE
THEATRE · LONDON
TO-NIGHT
THURSDAY
AUGUST 17th
AT 8·45 p.m.

ANGLO-AMERICAN FILM CORPORATION LIMITED.
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ON THE S.O. FRONT

Church Opponents Criticised

ALDERMAN'S ATTACK AT CAERNARVON

OUTSPOKEN criticism of clerical opponents of proposed Sunday sacred concerts was made at last week's meeting of the Caernarvon Town Council.

A letter from the local Evangelical Free Church Council asked that permission for the concerts in the Pavilion and Guildhall should be refused.

Alderman J. W. Pritchard urged that the Council should ignore the letter. "Several good causes have benefited by these entertainments and concerts," he said.

Inquiring what the chapels did in that direction, Ald. Pritchard said that when hundreds of soldiers were camping in the vicinity the other week, not a single chapel or chapel vestry was opened to give them shelter from the wet weather!

In comparison with this attitude, Ald. Pritchard reminded the Council that a short time ago a concert was held at the Majestic Cinema, Caernarvon, the proceeds of which were given for providing oxygen tents for the hospitals.

"These people complain about Sunday concerts and entertainments, but they never say anything about the poor houses some of our people have to live in, although some of those houses are quite close to their chapels," he said. "They ignore things like that, but are alive enough to oppose Sunday concerts and entertainments, which give valuable help to some excellent causes."

The Town Council decided to refer the letter to the Pavilion Committee.

Petition to be Presented to Tenterden Council

A petition for Sunday kinemas is to be presented to the Tenterden (Kent) Town Council at its October meeting. Already over 800 signatures have been obtained, and the support of a number of prominent residents has been promised.

Chief organiser of the petition is Mrs. A. M. Paine, who believes that it is better for young people to have a kinema to go to than to walk about the streets.

E. W. Guntrip, manager of the Embassy (Tenterden's only kinema) believes that the majority of the town's-people are in favour of S.O.—but expects church opposition.

More Sunday Opening in Wiltshire

The Gaumont, Chippenham, Wilts, is now opening on Sunday evenings from 8 p.m., the necessary permission having been granted by the county authority.

This is the third kinema in Wiltshire which has been granted Sunday opening within the last couple of months, the others being the Palace, Devizes, and the Astoria, Chippenham.

BRISTOL EMPIRE

To Continue as Kinema

Arrangements are being made for a scheme of improvements to be carried out at the Empire Theatre, Old Market Street, Bristol, including new seating, carpets, etc.

The idea of converting the Empire into a variety house has been abandoned, and the theatre will continue to be run as a kinema.

BRUCE CABOT IN "TRAITOR SPY"

Bruce Cabot, who stars with Marta Labarr and Tamara Desni in TRAITOR SPY, which John Argyle is producing for Pathe at Welwyn Studios. Walter Summers is the director

False Pretences Charge in Kinema Deal

UNDISCHARGED BANKRUPT COMMITTED FOR TRIAL

The Carlton Cinema, Harrow, now closed, figured in a court case at Wealdstone last week, when James Harrison, aged forty, of Cookeridge, near Leeds, was committed for trial at the Old Bailey on September 12, charged on various counts with having obtained credit while an undischarged bankrupt and with two charges of false pretences.

At an earlier hearing, it had been stated on behalf of the Director of Public Prosecutions that Harrison, who had become a bankrupt at Leeds in 1925 and not since been discharged, had been identified with one or two kinemas in the north which had not been conspicuous successes.

In 1937 Harrison approached the lessee of the Carlton, Harrow, representing himself to be a man of substantial position and holding a position under the Birmingham Corporation. He told Mr. Westacott, the then proprietor, that he proposed to bring in a Mr. Phillips purely as a nominee and that his own name had to be kept out of all matters concerned with the running of the kinema. Those representations turned out to be entirely untrue; Mr. Phillips had apparently been used to conceal the defendant's identity.

Mr. Westacott was very impressed with Harrison's representations and granted him the lease at an agreed price, together with £70 worth of stock. Westacott received a cheque from Harrison for £96 odd, being two months' rent. The £70 for fittings was never paid, and neither were the film distributors who supplied films to the Carlton on contracts which existed at the time.

Representatives of film companies were witnesses.

Bail was granted on condition that the surety was increased to himself in £100, and two sureties of £100 each.

NAMES in the NEWS

C. HARDY MORGAN

H. W. ROUTLEDGE

EMERY TRAINEE'S EXECUTIVE APPOINTMENT : H. W. ROUTLEDGE MOVES TO COLWYN BAY: FROM STAFF TO MANAGER

Robert Callender, manager of the St. George's, West Bromwich, a kinema controlled by the J. F. Emery Cinema Circuit, Manchester, has resigned in order to take up a position outside the entertainment industry. His successor is **R. D. Gordon**, who for some time has been assistant manager.

Harold Smith, of the New Oxford Theatre, Manchester, is being transferred to West Bromwich, to take the position vacated by Mr. Gordon. Mr. Smith, although quite a young man, has been at the New Oxford (of which theatre Harold Buxton is manager) for about four years, but not in a managerial capacity. He is one of the Emery trainees and recently completed the course of instruction, for which Dennis C. Walls is responsible.

Bournemouth Premiere

H. W. Harward, who has had extensive experience in stage work and management, was responsible for the brilliant gala opening given to Butcher's "Sword of Honour" at the Electric Theatre, Bournemouth, (reported in last week's KINE.).

The Mayor and Mayoress attended the premiere performance, with members of the British Legion and officers and men of the 224th Field Battery (94th Q.O.D.Y.), Field Regiment, who marched to the kinema from their headquarters preceded by the local British Legion band.

S. T. Sims, a member of the staff of the Astoria, Cliftonville, for the past two years, has been appointed manager of the Parade, Margate, for J. Armes.

Blackburn Transfer

Jack Barritt, manager of the Roxy, Blackburn, has transferred to the Roxy, Burnley, in a similar capacity.

Charles Leech has been appointed manager of the Roxy, Blackburn, under Blackburn Entertainments, Ltd., succeeding Jack Barritt, transferred to one of the same company's halls at Burnley, the Roxy. Charles started his career at Moses Gate, near Bolton, in 1936, under Ronald Coulthurst, managing director of Comar Kinemas and head of Blackburn Entertainments, Ltd. From Bolton he became manager of Albert Hall, Devon, under the same company, prior to coming to Blackburn.

C. Hardy Morgan, who has held managerial positions at kinemas in the Manchester and Liverpool territory, is an inmate of the Park Hospital (Ward M.S.4), Davyhulme, Lancs, where he is undergoing an operation for hernia.

"I would be pleased to hear from any friends, as I can assure you it isn't at all pleasant in these surroundings when one is of the active variety," writes Mr. Morgan.

Widening His Experience

H. W. Routledge, who has taken over the managership of the Arcadia Theatre, Colwyn Bay (North Wales), on the David Forrester circuit, has had a wide experience of theatre and kinema management since 1920, and has held appointments in all parts of the country, including London. This is his first appointment in Wales.

Wedding Bells

HINGE STAFF'S DOUBLE EVENT

Trade and Church Interests

Theatrical and church interests were represented at the wedding last Saturday at St. James' Parish Church, Benwell, Newcastle, on Saturday of Frank John Twitchin, manager of the staff of E. J. Hinge, president of the C.E.A., and also producer of theatrical shows, to Miss Mary E. Eltringham, daughter of Mrs. H. Eltringham, of Benwell, Newcastle.

The bride is wardrobe mistress of Hinge's Productions, Ltd., and designed all the costumes for the last two pantomimes at the Palace Theatre, Newcastle. She is a Sunday-school teacher at St. James' Church, and the bridegroom is a member of the church choir.

Leigh Projectionist Weds

The marriage took place at Park Road Methodist Church, Chorley, Lancs, on August 7, of Eric Howard Johnson, who is projectionist at the Regal, Leigh, Lancs, and Evelyn Ringer Sharples, youngest daughter of Mrs. Jane Sharples, and the late Mr. Sharples, of Corner Lane, Leigh.

REVIEWS—continued from page 20

Hell's Kitchen

Warner. American (H). Directed by Lewis Seiler. Featuring Dead End Kids, Stanley Fields and Margaret Lindsay. 7,144 feet. Release not fixed.

COMEDY melodrama, a robust mixture of wisecracks, slapstick, rough stuff and sentiment, telling of a tough racketeer who takes over a home for wayward boys to avoid a prison sentence and finds in expediency his own salvation and that of a number of young hoodlums.

Devised principally to exploit the famous Dead End Kids, it has its moments both grim and comic. It is the latter, however, that is the most effective. Supporting the clever and resourceful juveniles is vernacular Stanley Fields at his inimitable best. As a morality play it is good popular hokum. First-rate booking for the masses and industrial element.

Story.—Buck Caesar, a tough racketeer, pleads guilty on the advice of his lawyer nephew, Jim, when taken to court, and is given a fine of $85,000 and five to eight years in jail. The prison sentence is, however, suspended on condition that he keeps the peace. Shortly afterwards, Krispin, head of the Hudson Shelter for Wayward Boys, approaches Buck for a donation. Buck, again acting on Jim's advice, decides to take an active interest in the running of the home. His decision does not please Krispin, who bullies the boys and cashes in on the donations.

Buck soon gains the confidence of the boys, introduces the honour system, and encourages them to take up sport. Ice hockey is their speciality. Incidentally, Buck is rehabilitated by the healthy environment of his own creation. Meanwhile, Krispin conspires with Steve Garvey, one of Buck's enemies, to put Buck behind bars. They frame a hockey match on which Buck has betted heavily, and Buck, on being wise, beats Garvey up, thereby violating his parole. He has to hide, and Krispin seizes the opportunity to get control. He resumes his bullying and, as a result, Joe, one of the boys, dies. The rest try Krispin for murder but are prevented from carrying out sentence of death by Buck. Buck sees Jim and Beth, an employee, take over management, and then pays his debt to society.

Acting.—Stanley Fields is good as the vernacular, rehabilitated Buck; Billy Hallop, Bobby Jordan and Leo Gorcey register as the stars of the Dead End team; and Gale Mitchell puts over an effective portrait as hypocrite moralist Krispin. Margaret Lindsay and Ronald Reagan supply the conventional love interest. Fred Tozere, Arthur Loft, Vera Lewis, Charley Foy and George Irving are also worthy of mention.

Production.—Buck's trial, together with the interpretation of his sentence into the language of the Bowery, Buck's taking over of the Home, and a rough-house hockey match are the most laughable of a number of really funny situations; while the more serious are the bullying of the boys by Krispin, Joey's death and funeral, and Krispin's lucky escape from mob law. Evidence of studied brutality is too obviously contrived to be a valuable aid to realism, but the stern moments at least contribute to essential dramatic contrast.

Taken all round, the film is good Dead End Kids comedy melodrama, and on this score alone has mass box-office security. All the cracks are good, and so is the staging.

Points of Appeal.—Pungent alternation of laughs, thrills and sobs, good technical detail, smart dialogue, great work by cast, and star and title values.

Rule, Britannia

Frank Spickernell. British (A). Directed by Bud Pollard. 6,086 feet. Release not fixed.

SPECTACULAR but at times rather confused anti-war propaganda drama, commenting on war, the futility of war and the rumours of war, from the angle of the ex-Service man. The aggression of modern Germany, Italy, Japan and Spain, the events that led up to the last war, and the possibility of war in the future come within the film's prodigious scope.

General sharpening up would strengthen its appeal, but reckless and redundant as its rhetoric sometimes is, its moment is, nevertheless, propitious. Time is the essence of the document. Out of the rut interest proposition, with a showmanlike exploitation angles.

Production.—Culled from newsreels and authentic pictures of the Great War, and bridged by commentary derived from the fraternisation of ex-Service men, both ally and enemy, the film sets out to confirm the futility of war and point out that preparedness is the surest insurance against a repetition of the gigantic folly of 1914.

It succeeds in part— its authentic shots of war on land and sea and its illustrations of recent dictatorial aggression are most impressive—but before it ends it very nearly defeats its object by overstatement. We repeat that it wants cutting, but its time is propitious. It should, however, prove a worth-while speculation in the smaller halls, especially those that can count on the co-operation of the British Legion.

Points of Appeal.—Topicality, basis interest, and obvious exploitation matter.

SHORTS OF THE WEEK

A.B.F.D.

PANDAMONIUM. British (U). Directed by Widgey Newman. 2,509 feet. Release not fixed.—Animal comedy novelty, in which a simple story of domestic misunderstanding is employed to introduce to a wider public that quaint resident of the London Zoo, the baby Panda. Sharing the screen with the Panda are a host of other animals, including a clever and amusing chimpanzee. The acting of "humans" and the presentation are somewhat lacking in imagination, but the box-office value of the Panda transcends these shortcomings. It is a good general fill-up, particularly for the family and juveniles.

RKO-RADIO

CLOCKWISE. American (U). Featuring Edgar Kennedy. 1,510 feet. Release not fixed.—Another of the series in which Edgar Kennedy has trouble with his inventive father-in-law. This time the old man's grandfather clock, which he has fitted with an ear-splitting chime, is the cause of the trouble. Fair knockabout short, with Kennedy doing his usual act.

HULLO, MAMA. American (U). Featuring George Jessel. 995 feet. Release not fixed.—Jessel compères a compact little cabaret show, which includes some harmony swing singing, a cowboy band and an acrobatic dancer. Good musical short item.

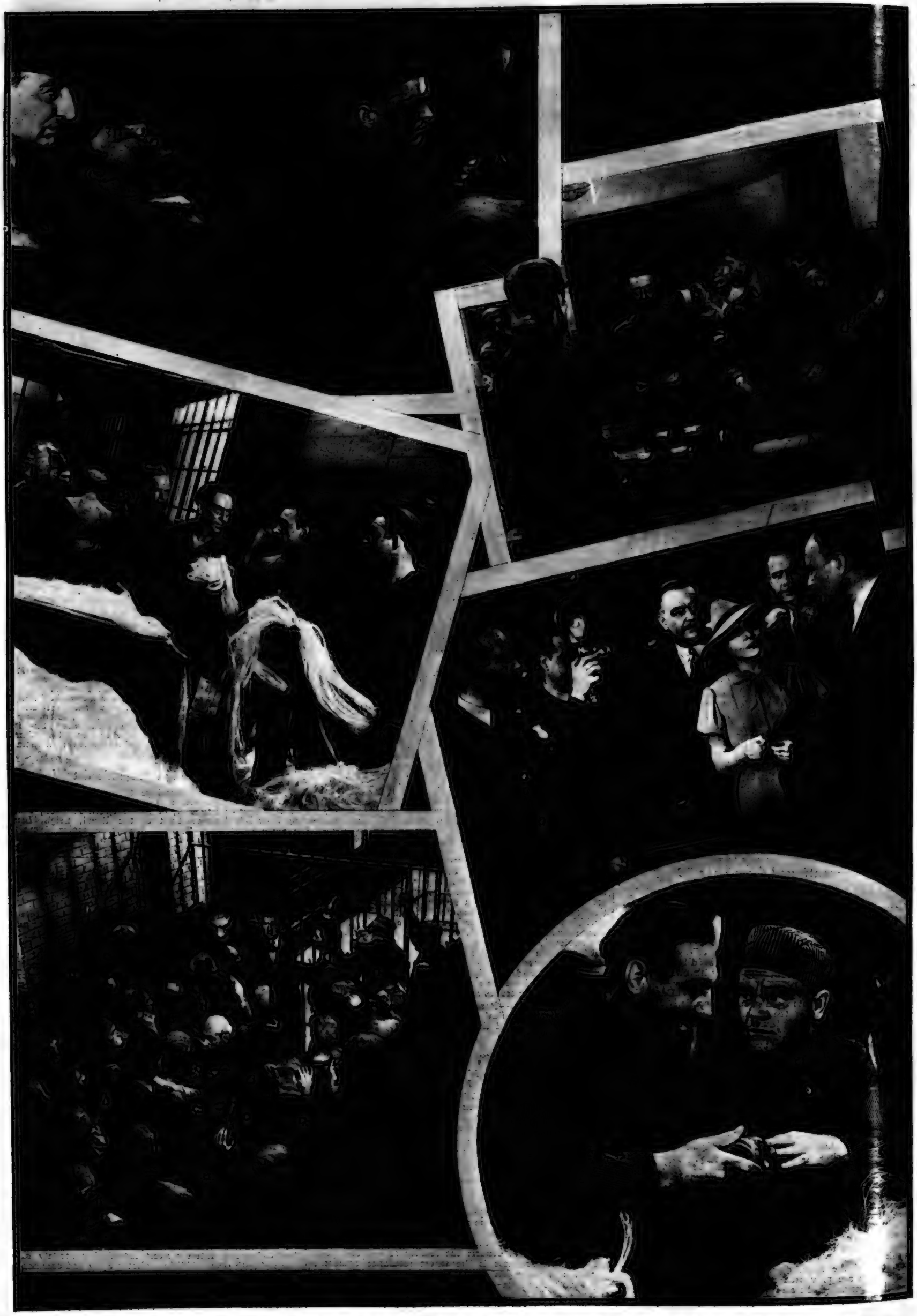
AIR WAVES. American (U). 917 feet. Release not fixed.—Interest short describing the care, initiative and invention which go to the making of the modern radio programme. Commentary, arrangement and photography good. First-rate featurette.

BOW STRING. American (U). 868 feet. Release not fixed.—Sporting interest short introducing archery champions of both sexes. Editing, photography and commentary first class. Very good fill-up.

SPORTING WINGS. American (U). 841 feet. Release not fixed.—Flying in all its many phases is the subject of this exhilarating short. Photography excellent. Capital fill-up.

SNOW FALLS. American (U). 819 feet. Release not fixed.—Ski-ing short with an Alpine setting and good comedy relief provided by the uninitiated. Pictorial and photographic values impressive. Very good for all classes.

"EACH DAWN I DIE"



Scenes from Warner Bros. important production EACH DAWN I DIE, starring James Cagney and George Raft, which will be Trade shown at the Cambridge Thea... at 8.30 p.m., on Thursday, August 24. The supporting cast includes Jane Bryan, George Bancroft, Stanley Ridges and Victor Jory. William Keighley directed

GRAND NATIONAL OFFERS TWO BIG SUBJECTS

Sylvia Sidney in "One Third of a Nation" and Carroll Levis in "Discoveries"

TWO subjects of unusual interest are being currently offered by Grand National Pictures in their Trade shows next week of "One Third of a Nation" and "Discoveries," the Carroll Levis film. Both pictures, though utterly dissimilar in theme, contain the prime ingredients of box-office success, which combined with obvious showmanship angles, should prove outstanding propositions for the exhibitor.

The New York stage play upon which "One Third of a Nation" is based is a story which won for its author, Arthur Arent, the Guggenheim Memorial Fellowship. The play was regarded as one of the outstanding achievements of the theatre, so unusual and original was its story, which is a dramatisation of a news event.

The event which gave the author his theme was a big tenement fire in New York's East Side, and around this he built a drama which shows a cross-section of the teeming life in the world's greatest melting pot—New York's East side.

Dudley Murphy, the director, has handled this with a sincerity and a consistent pace which holds the interest and attention without one false note. The human element is

Sylvia Sidney, star of ONE THIRD OF A NATION (Grand National)

always uppermost in his mind, and in this he is ably assisted by Sylvia Sidney, who stars, and Leif Erikson and a grand cast of New York's best stage players.

Sylvia Sidney, as the young tenement dweller who dreams of better things, gives a performance that compares with her rôles in "Street Scene," "Dead End" and "You Only Live Once," and in this type of rôle she is unsurpassed.

The film has been produced on a scale comparable to its big theme, and the drama works up to the scene wherein the whole tenement block is razed to the ground by a big fire—a scene which is as thrilling as anything seen on the screen. The picture has the ring of authenticity and presents a drama true to life—not as seen by dreamers, but life as it is known and lived by millions in this country. The Trade show of "One Third of a Nation" takes place on Monday, August 21, at the Cambridge Theatre at 8.45 p.m.

Carroll Levis Starred

The second picture is "Discoveries," which will be Trade shown at the Cambridge Theatre at 8.45 p.m. on August 23. Through his many radio broadcasts when he presented "unknowns" to the listening public, and later through his appearances when he and his "discoveries" topped the bill at variety houses up and down the country, Carroll Levis's name is known to practically everyone in the land.

This Grand National picture, which Redd Davis directed, is Levis's first film, and it gives the kinema-going public their first opportunity of seeing the personality whose voice they know so well. He has the assistance of a number of well-known names: Ronald Shiner, Doris Hare, Bertha Belmore, Afrique, Kathleen Harrison, Issy Bonn, Julien Vedey, the Three Ginx, and Shayle Gardiner are well known in one form of entertainment or another.

In addition there appears the pick of those "discoveries" who are now playing with him in his vaudeville appearances.

The film strikes an hilarious note, as it tells of the extraordinary lengths to which "would-be stars" will go in order to get an audition with Carroll Levis. The story allows for the logical introduction of a number of the best turns from Carroll Levis's very successful vaudeville act. These include the little 15-year-old Scottish mill girl, Pearl Venters, who has received a remarkable amount of publicity because of the manner of her discovery and her rapid rise to fame.

A number of popular songs, including "I Wanna Be Discovered, Mr. Levis" and "There'll Always Be An England," which is sung by little Glyn Davies, one of the "discoveries," surrounded by hundreds of men in the uniforms of the Services, is a feature of the spectacular tableau representing the "Spirit of Empire."

CONFERENCE OF N.A.T.K.E. AND S.W. MINERS

In consequence of certain criticisms voiced at the recent conference of the N.A.T.K.E. regarding the conditions at certain workmen's halls, it has been suggested by T. O'Brien, general secretary of the N.A.T.K.E., that there should be a meeting between himself and Oliver Harris, general secretary of the South Wales' Miners' Federation.

The Miners' Federation is not responsible for the workmen's halls, some of which are used in the mining villages of South Wales as kinemas, and are directed by miners' committees. It is felt, however, that the influence of the federation would be helpful in securing any improvements necessary.

The Barrow-in-Furness Watch Committee has imposed a charge on each kinema of 10s. 6d. for the inspection of the electrical installations at all theatres prior to the issue of licences.

Sir Cedric Hardwicke (as Mr. Brink) and Lionel Barrymore in a scene from the much discussed film ON BORROWED TIME, which M-G-M recently Trade showed

BOX-OFFICE RECORDS BROKEN BY M-G-M MUSICALS

Long List of Successes

ONE of the most remarkable things about the current reports on M-G-M products is the way in which two of their outstanding musical releases, "The Great Waltz" and "Sweethearts," have exceeded all box-office expectations, high though these were.

In Liverpool the success of "The Great Waltz" has been outstanding. At the Abbey, Wavertree, the original three days' run had to be extended for another three days owing to the many hundreds of people who were turned away. The significant thing about this is that the film had already played seven times in Liverpool before the first booking, and twelve times before its second booking. The house record was shattered by a substantial margin.

In Scotland the success of the film was spectacular. At the Broadway, Prestwick, the best three days' business of the year was recorded and at the Dominion, Edinburgh, bookings proved a record. Splendid returns were also reported from the Embassy, Edinburgh, County, Portobello, Blythswood, Glasgow (an extra run), and the Royal, Dundee.

In the Newcastle area the film has been doing excellent business on a long string of showings, including the Playhouse, Alnwick, Wallaw, Blythe, Empire, Seaham Harbour, Mayfair, Thornaby, Public Hall, Carlisle. From the Manchester area it is reported that a six-day booking at the Grand, Nelson, netted a figure which has only been obtained by two previous films, "Rosalie," and "The Girl of the Golden West." At Cardiff the Splott circuit, playing "The Great Waltz," produced results which were exceptionally good. The Monico and Splott and the Regent all registered a high figure. At the Empire, Garston, the film demonstrated afresh that the more they play the better they pay. Patrons were of the opinion that it was a picture to see again and again.

The Walton Vale, Liverpool, Coliseum, Port Madoc, Electric Palace, Liscard and Pavilion, Barmouth, all join in the paean of praise. At the Carlton, Huddersfield, receipts were the largest since the kinema opened two years ago. At the Abbeydale, Sheffield, after a six-day run at the opposition hall, the picture produced top business.

This picture is, in short, proving to be an enormous success in all sorts of districts, and the general tenor of the reports is "best business for a long time."

"Sweethearts" also Popular

Space does not permit of similar details regarding "Sweethearts," but this picture also has been establishing itself as a gold mine in the most varied situations. Kilmarnock, Dumfries, Greenock, Glasgow, Barlington, Berwick, Kendal, Ashington, Rochdale, Walkden and Bolton are a few of the towns which have recorded wonderful business with this MacDonald-Eddy picture during the past week. This team is undoubtedly pre-eminent both artistically and commercially.

Another Musical Clicks

"Honolulu" is another picture which has been making box-office history. Among a number of successful runs were the Westgate, Newcastle, where the queues have been continuous and long, and where requests have had to be made frequently to the audience to make room for the waiting crowds outside. In this territory, as elsewhere, Eleanor Powell is one of the most popular players of the year.

Hardy Family Records

The various Hardy Family pictures hardly call for comment because their prowess at the box-office is already accepted in the industry, but the Manchester report says:—"The amazing popularity of Mickey Rooney pictures is becoming more apparent than ever, and hardly a week passes without our having to report records being broken with one of his films. This week is no exception. "Out West With the Hardys," at the Royal, Ramsbottom, reported the best three days in the history of the house. At the Empire, Broughton, the takings have only once before been beaten, and that was with "San Francisco."

The same story with different details comes from Newcastle, Glasgow and the South of England, in fact wherever Hardy pictures are being shown.

Kinema Booking Dispute

HIGH COURT REFUSES INJUNCTION IN READING APPLICATION

LEONARD EDWIN AGAR, of Hitchin, John Ray, of Letchworth, and Christopher Bysouth, of Baldock, and the Heritage Cinema, Ltd., were defendants in an action following a dispute concerning the management of the Granby Cinema at Reading, which was heard in the Chancery Division on July 25, when Mr. Justice Morton refused an order on a motion by the Granby Cinema (Reading), Ltd., and Hamen Sado (suing on behalf of himself and of all other shareholders in the plaintiff company other than individual defendants).

Plaintiffs asked for an order restraining the defendants from acting upon a purported agreement dated March 30, 1939, expressed to be made between the plaintiff company and the Hermitage Cinema, Ltd., and its agent, the defendant, Agar, relating to the booking of films for the company's kinema at Reading, and a resolution purported to have been passed at a meeting of the directors of the company held on March 30, 1939.

It was also asked that defendant be restrained from making any arrangements for the hiring of films or from contravening an agreement of September 1938 between plaintiff company and Mr. Sado which provided that Mr. Sado should make arrangements for the hire of films.

Further, the Court was asked to restrain defendant from acting upon the resolution passed by the directors of the company on March 10 and May 18, 1939, appointing the defendant Bysouth to act as a director and chairman of the company.

For the plaintiffs, Lionel Cohen, K.C., said the company had a capital of £1,000. R. Sado held £1,683 shares and was chairman, director, and joint managing director of company. The resolutions were passed, counsel, with the object of deposing from his position and also the office of booking agent.

F. R. Evershed, K.C., for the defendant, said R. Sado was the booking agent for the Granby, but owing to the indifferent quality of the films was asked to give information as to his bookings. He declined to do this. After the resolution was passed deposing him from the position of chairman and booking agent, and Mr. Bysouth was appointed chairman.

Giving judgment, Mr. Justice Morton said he did not propose to make any order on the motion so far as it concerned the appointment of Mr. Bysouth. Further, as there was a strong element of doubt with regard to the agreement for the booking of films, he did not propose to grant an injunction restraining the defendants from acting upon that agreement.

Dealing with the remaining point, His Lordship said he would not, on a motion, grant the injunction asked for restraining defendants from making any arrangements for the hiring of films. The result was there would be no order on the motion, and costs would be costs in the action.

Documentary Producers

NEW U.S. ORGANISATION FORMED

A NEW film organisation, to be known as the Association of Documentary Film Producers, has been formally brought into being in New York, with the acceptance of a constitution and the election of a slate of officers.

Joris Ivens, as president, Paul Strand and Willard Van Dyke, as respectively first and second vice-presidents, head the organisation. Others elected to a term of one year were William Osgood Field, treasurer; Mary Losey, secretary; Lionel Berman, chairman of the Membership Committee; Joseph Losey, chairman of the Education Committee; Irving A. Jacoby, chairman of the Finance Committee. These, together with a third vice-president, to be elected by the West Coast members as their representative, constitute an Executive Committee of nine.

The purposes of the organisation, as stated in the constitution, are:—

(1) To develop the artistic and technical standards of independent creative films.

(2) To publicise such films.

(3) To promote wider production and distribution of such films.

(4) To provide a means of communication and co-operation among independent, creative film makers.

(5) To act as a source of information on such films and to co-operate with other agencies in the compilation and dissemination and exchange of such information.

Regular membership is open to all persons substantially interested and active in the production of independent, creative films. Associate membership is open to those not eligible to regular membership, but who have proved their sympathy to the aims of this organisation.

The Association of Documentary Film Producers will begin to function actively immediately with various projects including film surveys, programmes and critical discussions. Temporary quarters are at 1,600, Broadway. Regular monthly meetings will be held.

Jascha Heifetz, world-famous violinist, stars in the Goldwyn production MELODY OF YOUTH, shortly to be Trade shown by U.A.

"WHAT WOULD YOU DO CHUMS?"

Scenes from WHAT WOULD YOU DO CHUMS? which Anglo-American is Trade showing this (Thursday) evening at the Cambridge Theatre. Syd Walker (of Band Waggon fame) is starred at the head of a cast including Jean Gillie, Jack Barty, Wally Patch, and Cyril Chamberlain. John Baxter directed

Edited by P. L. Mannock

AUTHENTICITY IN CRONIN MINING STORY

"THE STARS LOOK DOWN" AT TWICKENHAM

FOR several weeks now shooting has been in progress at Twickenham on A. J. Cronin's "The Stars Look Down," which is being adapted for the screen by Grafton Film Productions for Grand National Pictures release, but so far there has been no appearance of miners with coal-black faces, in spite of the fact that the picture deals with the lives of everyday occurence of miners.

Carol Reed has been directing the lead-up scenes for the climax with Michael Redgrave as David, and Margaret Lockwood as Jenny, his wife, and Emlyn Williams as the man between.

The biggest interior yet constructed at Twickenham in the history of the studio represents the mine cages and the ramp of the mine. Landing and the cages are constructed faithfully from measurements taken at one of the Cumberland pits. The whole set is practical, that is, it actually works, the lift, or cage actually rises and descends.

Shooting was begun with 30 men, amongst whom were Michael Redgrave, Edward Rigby, Desmond Tester and George Carney, mostly with coal-blackened faces. Many of them wore the rescue gear, which looks and acts in a similar way to the Davis diving equipment. It the background were pit ponies brought from Cumberland.

Over 50 tons of coal has been delivered at the studios, and has been used for special dressing of the scenes, and in a lot of cases the coal has been built up as a coal face.

After this set is completed and shooting finished, the original set of the mine head will be transported complete to Sound City, to make up the huge complete mine head, where the crowd scenes of over a thousand people will take place.

In addition to the mine set there will be a complete row of cottages.

Michael Redgrave and Margaret Lockwood in THE STARS LOOK DOWN (Grand National)

TRAITOR SPY, producer John Argyle, director Walter Summers and author J. H. C. Jacobs in conference at Welwyn

"Traitor Spy" at Welwyn

Bruce Cabot in Pathe Film

WHISKED down to Welwyn on Monday, I watched some of "Traitor Spy" being directed on the floor by Walter Summers, with Bob Lapresle at the camera.

A crowded scene represented one of London's cheap cosmopolitan "dives." Customers were of all colours, and occasional brawls were indicative of racial skirmishes. The story, based on the lurid thriller by J. H. C. Jacobs, centres on a really Bad Man—a British traitor, who sells submarine secrets to a foreign Power, double-crosses them and finally perishes in a fire as he is about to be rounded up.

Action I saw included an exotic Spanish dance by a lady in a black mantilla and some veiling.

Bruce Cabot, who plays the villain, is a very pleasant personality, and we discussed the appeal of villainy at some length. Marta la Barr and Tamara Desni were also at work.

John Argyle, producing for Pathé, showed me the site of the big blaze on the outdoor lot, scheduled for this week-end. An entire house will be consumed in three sections, and the occasion will also serve as practical experience for the local A.R.P. unit, who have been invited.

ARMY FILM IN DUFAYCOLOR

MILITIA THEME FOR ELVEY

"The Boys of the New Brigade," a film about the Militia, is to be made in Dufaycolor by British Consolidated at Rock Studios at the end of this month.

The picture will be produced by Kurt Alexander and directed by Maurice Elvey, who are at present making the first full-length Dufaycolor film, "Sons of the Sea," at Elstree.

A camera unit is at present filming camp backgrounds on location. Only players so far cast are Simon Lack and Nigel Stack, two youngsters in whom the producers have great faith. In "Sons of the Sea" they appear as naval cadets. In "Boys of the New Brigade" they will be militiamen around whom the story revolves.

Mr. Alexander and Mr. Elvey add: "Our militia film is essentially a story of youth. For this reason we plan to make it an occasion for giving talented but unknown youngsters their big chance."

British Stars

RKO-Radio Casting "The Hunchback"

Sir Cedric Hardwicke has been signed by Pandro S. Berman, vice-president in charge of RKO-Radio production, for one of the major parts in the coming screen presentation of Victor Hugo's great novel, "The Hunchback of Notre Dame," which entered production recently, with Charles Laughton starring in the title rôle.

Sir Cedric will portray Frollo, the bitter, villainous high justice, around whose machinations and disloyalty to Louis XI the plot of the story is woven.

Maureen O'Hara, brilliant 18-year-old Irish actress discovered by Laughton, and Edmond O'Brien, New York stage favourite, will play the romantic leads in the spectacular film, with other important parts being portrayed by Walter Hampden, Thomas Mitchell, Alan Marshall, Fritz Leiber, Spencer Charters and Etienne Girardot. William Dieterle will direct.

CAMERA EYE AS DETECTIVE

Novel Tracking Shot at Denham

A tracking shot through two rooms with the camera coming to rest on a close-up of a dead girl sprawled across a bed was filmed at Denham last week for "The Arsenal Stadium Mystery."

The shot was such a tricky one that at first technicians considered it impossible. The camera, taking the place of a detective, had, as it were, to "walk" rapidly through two narrow doors, let its "eyes" travel rapidly round the room, suddenly spot the dead girl on the bed and rush to a close-up of her.

The dead girl was Greta Gynt, and after six takes, director Dickinson was satisfied he had got the shot he wanted.

Producer Josef Somlo is very pleased with the way his picture is progressing. "I think we have a really novel and entertaining film," he says. "I am especially pleased with the football scenes.

"The picture also shows that we have unearthed some genuinely excellent new talent. George Allison, for instance, will really have to give up football and become a film actor! Brian Worth, a newcomer to the screen, is putting up a show that should ensure his film future. And Liane Linden, another newcomer, is most promising."

MACLEAN ROGERS FOR BRIT. NATIONAL

"Old Mother Riley Joins Up"

On Monday next, at the M.P. Studios, Elstree, nearly 300 people take the floor for the opening shots of the new British National film, "Old Mother Riley Joins Up," which is produced by John Corfield and directed by Maclean Rogers for Anglo-American release.

Starring, are two of the most famous top-liners and box-office attractions of to-day—Arthur Lucan and Kitty McShane.

"Old Mother Riley Joins Up" is an up-to-the-minute farce, showing the inimitable Mother Riley in the A.R.P.

KORDA'S NEXT

"Manon Lescaut" with Merle Oberon

The next London Film production to go on the floor at Denham will be "Manon Lescaut," with Merle Oberon starring.

Alexander Korda will personally direct, and rehearsals are due to start about August 20.

Meanwhile, the fine weather has enabled delayed shooting of exteriors for "The Thief of Baghdad" to take place on the magnificent Basra harbour and market place sets.

Dr. Ludwig Berger has finished directing the interior scenes and left Denham on Wednesday.

Trick work such as the magic carpet, the Genie, the flying horse and the magic army proceeds under the direction of Cameron Menzies, who expects to be three months at Denham.

Natalie Kalmus, Technicolor expert on "The Thief of Baghdad," has left Denham to spend two months' vacation in New York.

R.A.F. AID

Latest War 'Planes Used in "An Englishman's Home"

"An Englishman's Home" is nearing completion at Denham.

Thanks to fine weather, units photographing aerial scenes on various R.A.F. locations have succeeded in obtaining most of the shots they wanted.

"The Air Ministry," says Neville E. Neville, the producer, "have placed whole squadrons of their latest planes at our disposal, including Blenheim and Wellington bombers, Spitfires, Bombay troop-carriers and Lysander machines.

"We have managed to get some marvellously spectacular flying shots. Squadrons of bombers, supposed to be enemy machines on their way to invade Britain, look terrifically impressive on the screen."

United Artists will release.

"INQUEST"

A Village Location

Outstanding day in history of Pitstone, Tring, Bucks, occurred last week-end, when the Pitstone and Ivinghoe United Cricket Club and their supporters took part in a specially staged match on Pitstone village green, forming the opening sequences of the new Charter Film production, "Inquest," starring Elizabeth Allan.

Many important scenes featuring Charles Stephenson and Jean Shepherd and other artistes were shot on the ground by director Roy Boulting.

JAMES CARNEY'S CHANCE

Twenty-eight-year-old James Carney, son of the famous character artiste, George Carney, gets his big chance as the juvenile lead in the new Teddington picture, "Doctor O'Dowd," now in production. David Macdonald, who conducted his test for the part, volunteered the opinion that "this young man is an extremely clever young actor and will undoubtedly go far."

GEORGE KING BACK AT WORK

George King came home this week-end from his Continental holiday and immediately started planning out his next Tod Slaughter film, "The Woman in White," which starts at Beaconsfield next month.

CONRAD VEIDT

Star in "The Modern Pimpernel"

Conrad Veidt, who as reported in last week's KINE, has signed a contract with Irving Asher Productions, will make at least one picture a year over a period of several years.

His first production has the tentative title of "The Modern Pimpernel," which has the unusual theme of a millionaire's obsession with man's inhumanity to man and his personal efforts to right the most obvious wrongs in every part of the world.

Asher is anxious to star Conrad Veidt in rôles which are right away from the slightly sinister and spy parts which he has had of late, and after "The Modern Pimpernel," which shows him as a romantic adventurer, he will appear in two further films which are now being written specially for him.

Filming the Shaw Plays

PASCAL ADDRESSES MALVERN AUDIENCE

Gabriel Pascal gave a tea-time talk at the Malvern Theatre festival last week on "My Bernard Shaw Pictures and their cultural significance."

Hollywood, he said, had "completely failed" to recognise the value of Shaw's works as picture material. "Any of his plays is superior to and more modern than all Hollywood playwrights and scenarists could ever achieve.

"I went to G. B. S. three weeks ago and told him the new play needed several changes. He smiled, and we had an Irish-Hungarian fight, which I won. He sent me a wonderful scene, which I consider a masterpiece of literature."

The play is "Major Barbara," in which Dame Sybil Thorndike, Ralph Richardson, Wendy Hiller, Sir Cedric Hardwicke, Walter Hudd, Jean Cadell and Gordon Harker have been cast.

"When I offered Shaw's wonderful small parts to Hollywood actresses I told them how wrong they were not to accept. I said they were fools. No Hollywood actress will ever play Saint Joan.

"Actresses there have too much luxury, the surfeit of which is killing sincerity."

Dr. James Bridie, the dramatist, declared that there was no antagonism between the theatre and the kinema. The kinema was part of the theatre. Mr. Pascal had done "Pygmalion," which marked an epoch in the history of films, and he had not made the mistake of thinking that he knew more about it than Shaw. He was glad "The Doctor's Dilemma" and "Candida" would follow "Major Barbara."

"THE GIRL WHO FORGOT"

Butcher - Birt Picture Retitled

The Butcher-Dan Birt production, based on the famous stage comedy "The Young Person in Pink," will be released under the title of "The Girl Who Forgot."

The film, under the direction of Adrian Brunel, is nearing completion at Walton-on Thames, and gives Elizabeth Allan one of the best rôles of her career as the "young person in pink." The script was written by Adrian Brunel, author of the successful play "Only Yesterday," at the Playhouse, and D. L. Harden, who in private life is Mrs. Dan Birt, wife of the producer.

Elizabeth Allan has never looked lovelier than she does in "The Girl Who Forgot," and has probably never been better photographed than in this picture. Geoffrey Unsworth, the cameraman, has obtained some new and beautiful sequences of this star as a young undergraduette which are considered by those who have seen them to be unusually good, even for the present high standard of photography set by British studios.

Ralph Michael, the young newcomer to pictures, has his big chance playing the lead opposite Elizabeth Allan, and others in the cast are Basil Radford, Jeanne de Casalis, Muriel Aked and Enid Stamp Taylor.

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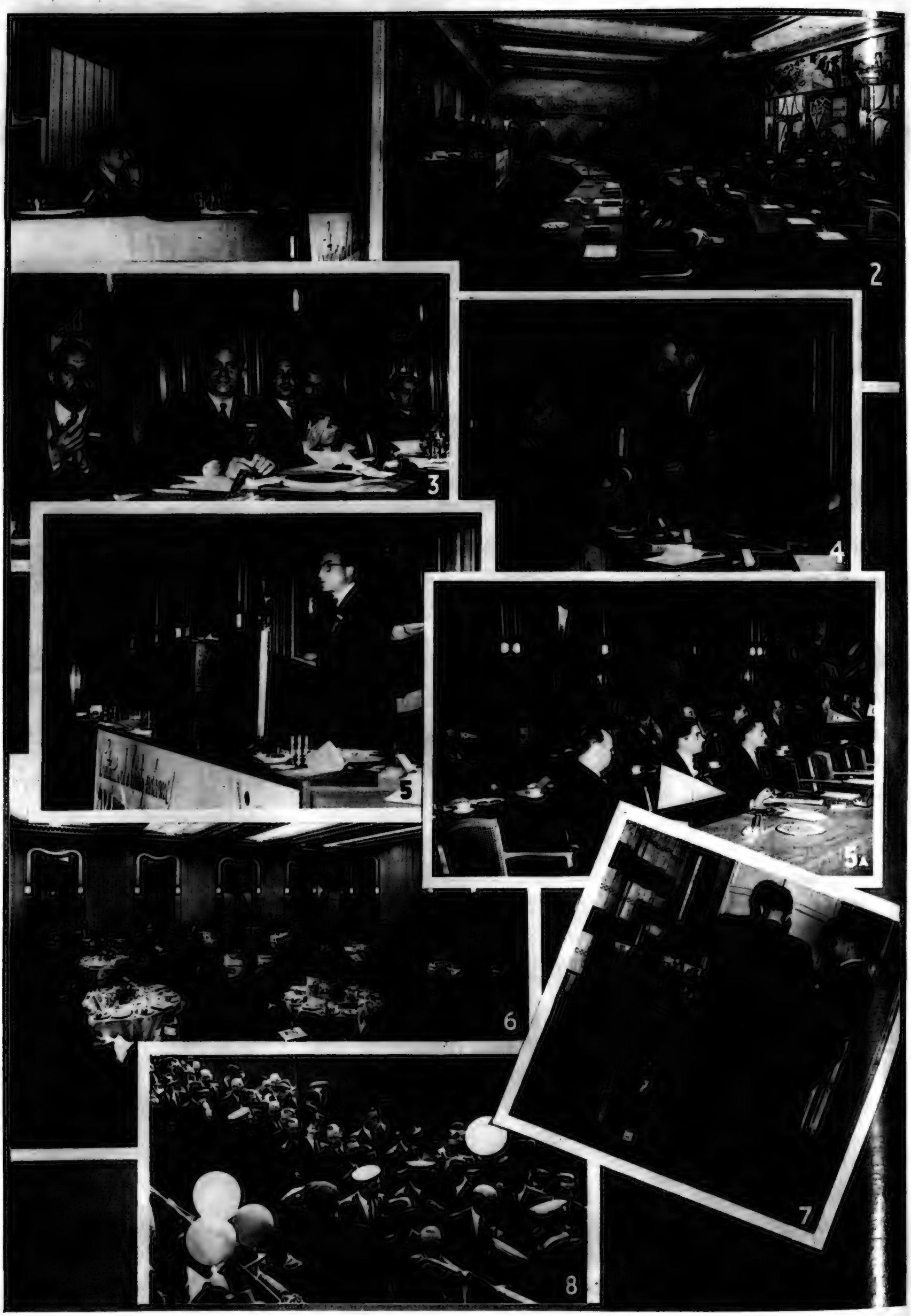

Scenes at the most successful convention in the history of RKO-Radio. (1) Ralph Hanbury (addressing the delegates) and Ernest Simon, general sales manager; (2) The Convention in session; (3) Richard de Rochemont ("March of Time"), J. Marks, J. Vegoda, Gordon Sykes and A. Bolton; (4) Gordon Chester (Newcastle) and Richard de Rochemont; (5) W. Levy (Walt Disney); (5a) Another view of the Convention; (6) The Convention luncheon; (7) Presentation to Ralph Hanbury of a cocktail cabinet; (8) A snap taken on the "March of Time" river trip

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THE TRADE'S ENCYCLOPAEDIA

The Observation Window

RCA in Polish Studios

BIG RECORDING CONTRACT

Technical Education Conference

RECENT legislation by the Polish Government restricting the import of German films into Poland is already having its effect on the Polish film Industry. The sudden exclusion of German product has created the necessity for local expansion as Poland's three existing film studios will henceforth be incapable of producing sufficient films for the home market.

ENORMOUS new studios—which, when finished, will be the largest in Poland—are now being constructed in Warsaw under the name of "Kohorta" Studios. These promise to be equal in every way with the most up to date in Hollywood, not only with regard to set-out and design but also with regard to the camera, lighting, sound and projection equipment. Promoting the new venture is Stefan Katelbach, one of the country's leading commercial personalities whose name is a password in that country. S. Rochowicz, chief sound engineer, has had considerable experience both in American and Continental studios.

CAPT. J. C. ATKINSON, who, besides being RCA Photophone's reproducer sales manager in England, also looks after RCA's recording and reproducer activities on the Continent, recently paid a lightning visit to Poland and succeeded in securing the contract for the sound-recording equipment, with the result that the studios are to be fully equipped with the very latest RCA ultra-violet recording apparatus. In addition to the permanent installation several PM40 portable type recorders are to be installed—these latter in sound trucks for location and newsreel work.

THE portable recorders are also fitted with special power supply arrangements so that they may be coupled to the studio's supply for standard work, as occasion may arise. RCA "High Fidelity" de luxe type reproducing equipment used in conjunction with Super Simplex projectors, is to be used for re-recording and preview work for four-channel re-recording.

THE British Kinematograph Society is adding to its usefulness in the Industry by making an attempt to co-ordinate the many efforts being made to set technical instruction for the projectionist on a firm basis. As will be seen from adjoining columns, invitations have been sent out to the organisations most nearly concerned to meet and discuss the possibilities of co-operation.

NO subject at the C.E.A. Summer Conference—not even that of television, handled in such a masterly fashion as it was by Major Bell—aroused so much genuine interest as that of technical training for projectionists, and much good should come from such a meeting as the B.K.S. is attempting to arrange.

AMONG its members the B.K.S. numbers specialists in every section of the projectionist's craft, and such specialisation should be of tremendous value. It has the added advantage that its aims are purely those of a society having the promotion of technical interests alone and is thus free from any objection which might be raised of ulterior aims. The Society has already played a valuable part in arranging refresher courses for studio technicians, and one watches its new rôle with hopeful expectancy.

J. BENSON.

MANCHESTER N.A.T.K.E. VISIT TO LONDON

Members of the Manchester and Salford branch of the N.A.T.K.E. are holding an outing to London on Sunday, August 27.

The arrangements made by J. P. Woodward, the branch president, and his committee include the laying of a wreath on the Cenotaph and, subsequently, a visit to a studio.

The party will leave London Road, Manchester, at 9.45 a.m., returning from Euston at midnight. Motor-coaches will meet the train to convey the party to the studios. The fare, which includes meals on the train, is £1.

The General Electric Co., Ltd., has arranged for television suppressor equipment to be fitted on all G.E.C. vehicles operating within the television area. Not only are all vans and lorries, as well as the fleet of sales cars, being so equipped, but the same procedure has been made available, free of charge, to all private cars belonging to members of the staff.

NEW TRIPLE-HEAD BACKGROUND PROJECTOR

For Superimposing Technicolor Plates

MECHANISMS ELECTRICALLY INTERLOCKED

A NOVEL projector, by means of which three separate background pictures are superimposed on a single screen by means of a triple head, is one of the latest examples of progress in producing background images in the studio.

The projector, which has been developed by Paramount Studios in Hollywood, has great possibilities in colour work.

It was originally proposed to project three colour backgrounds additively, using black-and-white background plates with appropriate tricolour filters. This method proved unsatisfactory due to the great loss of light attributable to the transmission factor of the filters, and full-colour Technicolor plates were therefore adopted.

Three Projection Units

The projector consists of three standard transparency projection units, each with its own lamp-house movement, and optical system, on a common base, two of the heads at right-angles to the direction of projection. These outer heads project their images on to the screen by means of first surfaced aluminised mirrors. All three projector mechanisms are driven by electrically interlocked motors; the lenses are focussed separately by a remotely operated motor. Parallax is compensated for by adjustment of the outer lenses.

The system is advantageous not only from the point of view of the increase in light—which may permit the use of darker prints and smaller lens apertures—but also lessens graininess and other print imperfections, minimises flicker, and evens illumination across the screen, reducing the hot-spot. It is also possible to use prints of different densities, giving a greater range of control of contrast gradation, and shadow illumination in the projected picture.

Fast Stocks' Advantage

In a general discussion by the Society of Motion Picture Engineers on background work, it was stated that one of the great values of faster stocks was the possibility of using smaller lens apertures, and thereby keeping actors and the projected background in focus.

PROJECTIONISTS' TRAINING

Efforts Towards Co-ordination

With the aim of unifying the efforts of many bodies within the industry who are anxious to promote technical education for projectionists, the British Kinematograph Society has invited the C.E.A. (one of its patron members) to send representatives to a meeting to be convened at a mutually convenient date, at which representatives of the N.A.T.K.E. and the Projectionists' Guild will be present.

Both these organisations have provisionally signified their agreement to this proposal. The B.K.S. will appoint competent representatives from among its members to assist with their experience the efforts being made.

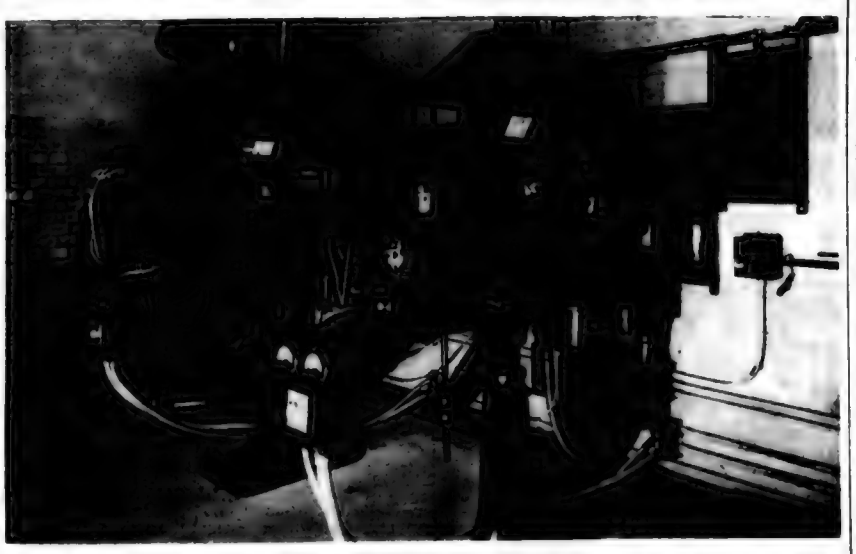
As is well-known, a number of isolated schemes are already in operation. For some time past the Guild of Projectionists has circulated a correspondence course to its members. At the Regent Street Polytechnic, classes in all branches of kinematography are held, while in many provincial centres, notably Leeds, Newcastle, Glasgow and Aberdeen, C.E.A. branches have given their support to classes organised by the local technical institution. Valuable proposals have been put forward by the N.A.T.K.E. for the inauguration of a training institution.

Without in any way decrying these valuable efforts, the B.K.S. suggests that prime necessities in the education of the projectionist are:—

1. An identical syllabus in every part of the country.
2. A syllabus drawn up not by school teachers, but by practical men experienced in the needs of the projectionist, covering practical aspects of his work, and only so much theory as is likely to be of value to him.
3. Some form of diploma, the possession of which will distinguish a projectionist as thoroughly competent in his craft.

The British Kinematograph Society suggests that these desiderata can be achieved only by the co-operation of the three bodies most closely concerned, viz., the C.E.A., N.A.T.K.E., and the Guild of Projectionists, and for this reason has invited the three bodies—the C.E.A., the N.A.T.K.E. and the Guild—to deliberate together.

THIS WEEK'S PROJECTION ROOM



The Radion, Lincoln, an 800-seat kinema of stadium type, is equipped with RCA sound apparatus and Kalee projectors. A Westinghouse twin 45/60 rectifier is installed

SHIP CARBONS

PHILIPS INTRODUCE TELEVISION RECEIVER

With Concave-end Tube

A paper in the *Journal of the Television Society* gives details of the Philips' projection type television receiver. While the receiver is designed solely for domestic use, and is not claimed to be sufficiently powerful for kinema installation, it is of interest as indicating the similarity of ideas between Philips and our own manufacturers.

The television image is produced on the end of a small cathode-ray tube, 4 in. in diameter, and measures 2 in. by 1.6 in. The front end of the tube, instead of the usual convex shape, is concave, producing slight pin-cushion distortion, which is overcome by flexing the mirror from which the image is reflected to the screen. Normally, an 18-in. picture is used, but a 4-ft. picture has been demonstrated, using a silver screen; since the picture on the smaller screen has a brightness of only 140 lux, the 4-ft. screen probably represents something approaching the maximum useful picture size.

The 25,000-volt supply is entirely separate from the remainder of the receiver, and all the E.H.T. gear is enclosed in an earthed steel cage with an interlocking safety door. On opening the door to the E.H.T. chamber the mains supply to the E.H.T. transformer is interrupted, and the E.H.T. terminal earthed all the time the door remains open.

Inside the cage, a special transformer supplies the heater voltage to the two E.H.T. rectifiers and doubling circuit. The smoothing circuit employs resistances, instead of chokes, with condensers connected across them.

Preventing Screen Damage

Another ingenious safety device prevents the fluorescent screen being damaged should the spot remain stationary. Use is made of the fly-back voltages to operate relays which interrupt the mains supply to the E.H.T. transformer primary; in the event of the defleeting voltages failing, the relays open after a one-fifth second delay, and the H.T. voltage decreases rapidly through bleeder resistances across the H.T. smoothing condensers. Due to the reduction in anode voltage, the tube almost immediately defocuses and the beam is rapidly rendered harmless.

The amplification comprises one radio-frequency stage, after which the sound is separated out, picture and sound being fed to mixer stages using push-pull oscillator sections at a frequency of 31.8 m.c. In the picture channel, four stages of intermediate-frequency amplification follow, followed by a diode detector and pentode output.

FIVE-RANK COMPTON

For Liverpool Kinema

A three-manual five-rank Compton organ with full melotone unit is being installed in the Plaza, Great Crosby, Liverpool, and will be opened about August 21.

Nigel Dawson, who has been on the Gaumont-British Circuit at their Streatham theatre for the last six years, has been appointed resident solo organist.

NO "TROUBLE BREWING" THIS EXPLOITATION

In addition to supplying all the material for this realistic lounge-bar transformation at the Gaumont, Barnstaple, Starkey, Knight and Ford, well-known local brewers, assisted A. M. Carpenter's TROUBLE BREWING (A.B.F.D.) exploitation by displaying posters on all their vehicles and in all licensed houses under their control

"SMUGGLERS" LAND IN BOURNEMOUTH

Holidaymakers "Discover" Suspicious Craft

F. HILBERY, of Westover, Bournemouth, with the co-operation of J. Whitton, launched a big exploitation programme in connection with the presentation of "Jamaica Inn" (A.B.P.C.).

The thousands of visitors in the town were intrigued by the sight of a number of picturesque, if not altogether bloodthirsty, smugglers in various parts of the resort carrying kegs of "brandy" to their respective hide-outs. Holiday-makers soon associated these "marauders" with two suspicious-looking craft which, manned by sinister-looking "corsairs," rode at anchor a short distance from Bournemouth's smart seafront.

The Westover vestibule was converted into a temporary "Jamaica Inn," with the pay-box in charge of three swarthy-looking smugglers.

ECONOMIC STREET PARADES

Effective Wallsend Stunts

Two distinctive street parades, both costless to produce, yet retaining effective publicity powers, have been operated with marked success by Reynolds Roberts, of the Ritz, Wallsend.

Announcing the United Artists picture, "The Duke of West Point," Mr. Roberts engaged a man, attired in full evening dress, to parade the busy thoroughfares of the town with an outsize attache-case bearing the film's title in bold white letters. On each end of the case the name of the kinema was given prominence.

Considerable interest was aroused in the district when a "Bengal Lancer," complete with uniform and lance and mounted on a blood-horse, toured the streets to exploit the reissue of "The Lives of a Bengal Lancer" (Paramount). Mr. Roberts spent many days devising the "Lancer's" uniform and sash, which were made from brilliant coloured rags.

Lantern Lecture as "Dawn Patrol" Prologue

LOCAL RESIDENT RECOUNTS WAR EXPERIENCES

AN elaborate R.A.F. recruiting campaign, combined with an exceptionally interesting lantern lecture and the personal visit of two Air Ministry staff officers, were incorporated by Reginald Jordan in his powerful publicity drive to give "Dawn Patrol" (Warner) a big send-off at the Regal, Rochdale.

In addition to providing a wealth of advertising material for the film, the recruiting drive focussed intense local interest on the Regal, for as a result of the theatre's efforts, a record number of recruits were obtained for the service.

Model planes valued at £50, photographs of R.A.F. activities, ensigns, bunting, equipment, and propellers were loaned by the R.A.F. for exhibition in the foyer. Supplementing this display, two weeks ahead of the play date, were two 15 ft. cut-out planes, loaned by the Rochdale Flying Club, which were erected around the proscenium with a 40 ft. streamer announcing the name of the film.

On the facade of the kinema a commanding display of streamers and ensigns attracted the attention of passers-by, while pedestrians in the busy districts of the town were advised of the screening by announcements made from the R.A.F. recruiting van. The attention of shoppers was arrested with tie-ups effected with clothiers through "Beverly Hills" shirts.

During the week of screening Mr. Jordan was able to bill an interesting addition to the programme by contracting Lieut. Garrett, of the R.F.C., who was on active service during the period related to in the film's story. Lieut. Garrett is the proud possessor of an exclusive series of lantern slides showing actual photographs of a war-time aerial attack on Baron Richtofen's base—a raid in which he himself took part—and Mr. Jordan persuaded him to address the audience on his experiences, which were illustrated by the slides.

Later in the week, Mr. Jordan arranged for Squadron-Leader Norris and Flying Officer Montgomery—staff officers at the Air Ministry—to fly to Rochdale, and, during an R.A.F. tableau on the Regal's stage, make an appeal for recruits.

The local newspapers, including the *Evening Chronicle*, *Daily Dispatch*, and *Rochdale Observer*, gave generous editorial space to the film.

GIRL ISSUES CHALLENGE TO HULL MEN

National Press Takes Up "Zaza" Story

THE timely visit of a girl who expressed a desire to issue a challenge to Yorkshire to produce an ideal lover provided A. Hope, of the Regis, Hull, with publicity for "Zaza" (Paramount), which resulted in two national Press stories and brought in correspondence from all parts of England.

Stating that when she first saw the film she had been impressed by its love theme, the girl said she was doubtful if any modern youth was comparable with the lovers of the Victorian era. Contact was made with the local representative of the *Daily Mirror* and her challenge was given nation-wide publicity in that paper.

Display bills issued by the paper were put on show in front of the kinema, and immediately after the trailer of "Zaza," a slide was thrown on to the screen with the words: "This is the film which caused the Hull girl's challenge in the *Mirror*." An invitation to modern youths to send love letters to the girl, care of the kinema, was also printed in the *Mirror* and over 200 letters were received from various parts of the country.

The contents of these letters and their writers' views on "Zaza's" love affair were the subject of a further story in the *Mirror*, which again was given great prominence.

Capitalising Newspaper Criticisms

George Stevens concentrated his publicity activity for the Worthing Odeon week's screening of "Three Smart Girls Grow Up" (G.F.D.) on a tie-up with Mansfields, the leading music shop in the town. An entire window was devoted to the display of large composite newspaper criticisms of the film, which were surmounted by sheet music of the songs featured in the picture.

On the floor space gramophone records of the theme songs were attractively displayed, together with a varied assortment of instruments.

A display of petal sheen fabrics as used in several scenes from "Algiers" was arranged in the foyer of the Regal, Stockton, by Messrs. Blacketts, of High Street, Stockton, during the showing of the U.A. film.

DICTATORS ADVERTISE FILM

Topical Boost for "Trouble Brewing"

Several interesting points, some of them containing an interesting topical theme, were embodied in Jack Binns' energetic campaign to herald "Trouble Brewing" (A.B.F.D.) at the Odeon, Brentwood.

Two weeks before play-date, a record of the hit tunes from the film was played in a special interlude and slides were shown worded: "Recognise this voice!" "You're right, its—" "George Formby," "Soon playing this theatre in his latest scream." On the Saturday before showing, a carnival was held in Brentwood, and realising that thousands of people would pass his theatre during the festivities Mr. Binns devised a front-of-house display, which created a great deal of comment and considerable amusement.

Three caricatures of Hitler, Goering and Mussolini, each 6 ft. by 4 ft. in size, were placed over the canopy and under these was a streamer worded: "Forget any TROUBLE these guys are BREWING and see George Formby in 'Trouble Brewing.'"

In conjunction with this display, throw-aways were distributed to the carnival crowds which read as follows:—

"There's trouble brewing, so they say,
Let's hope it never comes our way.
They can keep their Hitler, Goebbels, Muss.;
George Formby is the boy for us.
He's at the Odeon all next week,
We've had to tighten every seat,
The strain on them when George is on,
Equals the square root of a hexagon.
So take our tip, or you'll be rue-ing,
The day when you missed—'Trouble Brewing.'"

ATTRACTING BOLTON'S SHOPPERS

20 "Dawn Patrol" Tie-ups

Manager Draycott-Simpson, of the Capitol, Bolton, opened his publicity campaign for "The Dawn Patrol" (Warner) three weeks in advance of playdate with teaser slides and Press advertising, and also had three double composite pages in one of the local papers.

A model aeroplane in flight, set on a 6-ft. high plinth, flanked by cut-outs of the stars, was displayed in the theatre entrance the week before and during play week. Added interest was attached to the model as it was made by a well-known Bolton draughtsman.

Displays of credits and slides with appropriate linking phrases appeared in 20 local stores, including furnishers, electric accessories, laundries, men's wear, dealers, and sports shops, while arrows, fly-posted throughout the town, showed the way to "The Capitol and 'Dawn Patrol.'"

ENCORES FOR "MIKADO" MUSIC NUMBERS

Torquay Innovation

An innovation that met with remarkable success was presented recently at the Odeon, Torquay, in connection with the screening of "The Mikado" (General F.D.).

Prior to each showing of the film, G. K. Allerton gave a short speech from the stage and pointed out that at a stage performance by the D'Oyley Carte company, the audience, by their applause, could have encores of any popular numbers, and the theatre was therefore trying it as an experiment with the film.

Thirty minutes was allotted at the end of the film for replaying the most popular musical items. The experiment was remarkably successful as proved by the large number of favourable comments which were passed by patrons afterwards.

Additional publicity for the film was obtained by tying-up with Pivers perfumes. A foyer display was arranged and samples distributed among lady patrons, while displays were also staged in a large number of chemists' and beauty specialists' establishments.

"DRACULA" ARRIVES AT BISHOP AUCKLAND

Coffin's Delivery Publicised

An unorthodox stunt operated by F. Dalby made the Majestic, Bishop Auckland, Co. Durham, the "talk of the town" during the screening of "Dracula" and "Frankenstein" (G.F.D.).

Prior to the opening of the "horror" programme, a small van drew up in front of the kinema and from it two attendants extracted a large coffin with bold white lettering on the sides announcing "Dracula has been dead 500 years, but will come to life on ——"

As this novel delivery, which attracted large crowds to the kinema's frontage, was photographed and reproduced in the *Northern Echo*, every one of the paper's thousands of readers was advised of the thriller programme's playdate.

Specify
TRICOLINE *regd.*

FOR UNIFORMS. *Some of the most admired ushers' uniforms are made in Tricoline. Whether the design is plain or fanciful Tricoline looks fresh and smart—launders without fading or shrinking.*

OVERALLS. *The white-overalled chocolate girl is twice as inviting if her cap and overall are of crisp, snowy Tricoline.*

APRONS. *In the cafe, too, frocks and overalls look well in fine silk-textured Tricoline.*

because Tricoline has a long reputation behind it of service in wash and wear. Because it has the appearance of silk, wears like linen and has the firmness of cloth. Made in 49 fadeless shades, including black and white, Tricoline is 38" wide and costs only 2/11d. a yard. Specify Tricoline wherever a fabric of smartness, durability and complete trustworthiness is required.

Genuine Tricoline bears the name on the selvedge and all garments made from Tricoline bear the name tab. If any difficulty in obtaining, write to: Tricoline House, Dept. P.4., 38, Whitworth Street, Manchester.

1.

TRICOLINE—FABRIC OF 101 USES *regd.*

Around London with the SHOWMAN

FINSBURY PARK FETES BOB HOPE: AUTRY'S VISIT CAPITALISED: "MR. KINEMA-GOER WANTS TO KNOW . . . .": "FRUITFUL" IDEAS AT EDMONTON

Bob Hope, popular Paramount star, who has just finished THE CAT AND THE CANARY in Hollywood, received an enthusiastic welcome from "fans" when he appeared with Mrs. Hope at the Astoria, Finsbury Park; story below

RESIDENTS of the Finsbury Park district had an unexpected pleasure last Thursday evening, when Bob Hope, £1,000 a week radio, stage and screen star from America, made his one and only personal appearance in this country at Paramount's Astoria immediately after the screening of his latest-released film, "Never Say Die" (Paramount). The film caused almost continuous laughter among the crowded audience in the vast theatre, and, when manager Geoffrey Bargate stepped on to the stage as the lights went up and announced that Hope himself would appear there was an excited round of applause. The young star strode to the microphone and kept the audience laughing for nearly 20 minutes with a cheery causerie full of gags, and ended by singing "The Lady's in Love with You."

Bob and Mrs. Hope afterwards attended a Press reception in one of the theatre's anterooms, and when they left there was a large, appreciative crowd at the doors to demand autographs. Bob, who arrived in this country the previous Monday, was born here but emigrated to the States when a boy and this is his first return visit.

Before appearing at Finsbury Park he spent the day at Hitchin visiting his grandfather, who at the age of 97, is the town's oldest inhabitant and still hale and lively. Apart from a vacation, a subsidiary object of his present visit to England is to discover audience reactions to his type of performance to guide him in his film work

Holloway's Gala Night

Tyrone Power, one of the screen's most popular stars, was scheduled to make a personal appearance at the Gaumont, Holloway, yesterday (Wednesday) evening.

Following closely upon the exclusive visit of Bob Hope to the Finsbury Park Astoria last week (recorded above), this latest "big night" in North London will, no doubt, keep local residents kinema-minded during the peak of the holiday period.

Manager E. Barry, of the Gaumont, told me that extensive measures were taken to ensure that Holloway was given a gala occasion which will not be forgotten for some time.

B.B.C. Helps Film

With an Autry picture, "Prairie Moon" (British Lion) booked for screening at the Holloway Regent, Bernard Miller had the bright idea of cashing in on the singing-cowboy star's arrival and broadcast in this country. He wrote to Gene Autry and in reply received a cheery telegram of greetings wishing success with the film.

This, together with an interesting selection of news-clippings and photographs of Gene's arrival—obtained from the Press—Mr. Miller displayed at the front of the theatre on a large board, where it attracted considerable attention.

A certain firm of toy manufacturers makes an excellent (and harmless) replica of the revolvers used by Autry, and Mr. Miller obtained six of these from the distributors for presentation to lucky members of his Saturday children's matinées. A telegram was also sent by these small and ardent admirers to Gene.

Mr. Miller also had five window tie-ups with sports outfitters (where the Gene Autry guns were featured), radio shops (which stressed the star's broadcasts) and music dealers (who made special displays of his records), but his outstanding step in this direction was an approach to the B.B.C., who printed thousands of special posters advertising the *Radio Times*, worded: "Gene Autry, who appears on the screen in the 'Prairie Moon' at the Regent, Holloway, broadcasts this week. Full details." These bills were posted outside every newsagent's in the locality.

As an auxiliary item to this commendable effort Mr. Miller secured the co-operation of the *North London Recorder*, who arranged a special Gene Autry competition for the children, in which the prizes for the best four-line verse about the cowboy were free passes presented by the theatre.

Mr. Miller adopted a novel method of advertising the Anglo-American film, "Flashbacks," which traces the history of movies from the earliest times, by despatching specially printed invitation cards to 350 members of the Upper Holloway Grandfather Club, suggesting that they should come along and see how many of the early film extracts they could remember.

Catering for "Fans"

Odeon announce a new service for their patrons—the inauguration of an information bureau dealing with all matters concerning films and film stars.

With some of their theatre magazines are being distributed special forms on which patrons are invited to write out their queries. The form is to be left at the box-office and collected the following week, when the answer will have been found and set down.

Fans who want studio portraits of their favourite players are also invited to obtain them through this bureau at a cost of 1s. each.

Individual managers have met this need in the past in a small way when asked by the more importunate of their patrons, but I think this is the first time an exhibiting organisation has set up such a service as a regular part of policy, and it will probably prove very popular.

"Hold Up" at Ealing

The wild exploits of Jesse James, the outlaw, were symbolised by D. A. Hollis in two clever publicity displays constructed at the Palladium, Ealing, to advertise the 20th Century-Fox film of that name.

In the vestibule a powerful setting depicted the bandit in the act of pouncing on a victim, and as a background the scenic artist had made a striking and arresting vision of life in the "wild open spaces."

A similar theme was embodied in a striking lobby display, but in this case Mr. Hollis added skilful motion to appeal to the young and old alike. A scene was staged portraying the outlaw awaiting the approach of a railway train, and to give realism to the display a mechanical device was contrived which gave the illusion of the train actually running, and then momentarily halting as it reached the highwayman.

Spotting Amateur Talent

W. J. Rawkins followed up his recent showmanship successes at the Savoy, Burnt Oak, by staging a highly interesting amateur talent contest, which drew 300 entries. The number was exceptionally good in view of the fact that entry was open only to people living within the district.

A preliminary audition reduced the candidates down to one hundred, and these gave their turns at the rate of five in the afternoon and twelve in the evening from Monday until Thursday of the week of presentation. The semi-finals were held on the Friday.

The finals on the following Saturday—at which the talent was of an unusually high standard—was judged by Jack Worrow, of George King Productions, while Miss Mavis Villiers, the film actress, who appeared in "The Nursemaid Who Disappeared," a film recently screened at the Savoy, presented the prizes.

The various acts were introduced by Mr. Rawkins.

Stamford Hill Record

Due partly to the adverse weather conditions, David J. Goodman was able to report record business at the Stamford Hill Regent for August Bank Holiday. He told me that his matinée takings were better than he could remember for the hall on any previous Bank Holiday, and that large queues assembled at night.

At the time of my visit, his two lobby models—less ambitious than some I have seen there—consisted of painted panels, one showing a jaunty head of Bert Bailey winking slyly at a feminine figure standing in front of a lingerie shop—a catching advertisement — for "The Rudd Family Goes to Town" (A.B.F.D.). The other contained excellent portraits of Gloria Stuart and Jane Withers reading an apparently surprising letter—a reference to 20th-Fox's "Miss Fix-It."

In one of the windows in the external walls of the Regent I noticed an excellent model dealing with 20th-Fox's "Everybody's Baby." Jed Prouty was depicted looking with wide open eyes at a bonny baby, while in the background could be discerned the proud faces of the fond parents, and on the right was the message: "The Jones' Family has a Baby." The display was of the perfect nature to stress the domestic theme of the film.

Mr. Goodman adopts a practice, started, I understand, by the Hyams Brothers, of affording special facilities for the entertainment of several dozen foreign refugees (of which the district has accommodated a considerable number since the problem first arose) every Monday—a kindly action much appreciated by the victims of international upheavals. He has on his staff a uniformed attendant who speaks fluent German, and, naturally, this man is of great use in dealing with these weekly guests.

They Could Take It!

Hugh Ellis had a "fruity" notion recently for his publicity at the Edmonton Empire. In the vestibule he erected trellis decorated with branches of ripening oranges and lemons and before this was placed a black-draped table on which rested a golden basket containing a 2-lb. bunch of grapes.

At the top of the trellis was an amber card with the invitation: "Have a grape!" and by the time I arrived most of Edmonton seemed to have done so, for all that remained was the denuded stalk of the fruit.

The real point of the display, however, consisted of a couple of large cardboard "plums" flanking the table (which rested on a synthetic grass carpet), each displaying the title of one of the feature films for the coming week—namely G.F.D.'s "East Side of Heaven" and "Hotel Imperial" (Paramount). A central card pointed out that these were "Two plums for next week," and this message was repeated on small replicas pasted on the glass panels of the doors leading into the hall from the street.

The "Cigarette-card Exchange" has now been introduced at the Empire, augmented by a novel addition—a foreign stamp swopping board fitted with nailed tapes in which initially the management placed stamps from abroad.

Queues such as these are breaking records at the Odeon, Leicester Square, where Irving Asher's Columbia production, THE SPY IN BLACK, is playing to a highly successful West End premiere season

Nation-Wide Tea Boost for "Union Pacific"

BIG OPPORTUNITIES FOR SHOWMEN IN PARAMOUNT'S EXTENSIVE TIE-UP

IN preparation for the release of Cecil B. De Mille's "Union Pacific," Paramount, in conjunction with the Empire Tea Market Expansion Bureau, has arranged one of the most extensive co-operative promotions ever devised for a motion picture.

Taking advantage of the significant and dramatic part played by an unconventional tea-party in one of the sequences of "Union Pacific," Paramount has built up a big selling scheme which opens the door to practically every grocery shop and departmental store in the country to exhibitors for the purpose of selling theatre seats. Particularly advantageous is the fact that it is not restricted to any specific brand of tea.

A special "Union Pacific" double crown poster, strikingly illustrated, has been produced, and 25,000 of these are being distributed throughout the country by the Tea Marketing Board as part of their "Tea Revives You" campaign. There is space on the posters, which are free of charge up to any quantity required, for names of theatre and play dates.

Exhibitors should get in touch with the local representative of the Tea Marketing Board, who will assist them in contacting local tea merchants and grocers. Alternatively it could be arranged as a big one-store tie-up in connection with any particular brand which the local dealer wants to feature.

In addition to this, it is suggested that local tea merchants will be glad to supply samples of tea for patrons to taste in the foyer. Even if the theatre doesn't possess sufficient or suitable crockery this can be turned to advantage, for it would probably be supplied by a local departmental store in return for a window display and reciprocal advertising.

Unlimited Free Posters

Twenty-five thousand of these attractively designed D.C. posters are being issued by the Tea Marketing Board to grocers in all parts of the U.K. in connection with Paramount's UNION PACIFIC. Any quantity required by showmen will be supplied free of charge

BOXING RING ON KINEMA'S STAGE

Attracting Fight Fans

Boxing enthusiasts of Altrincham, Cheshire, made a point of visiting the Regal last week where G. V. Appleyard, in conjunction with the East Lancs and Cheshire Amateur Boxing Association, arranged a series of exhibition bouts as an unusual advance boost for "Stand Up and Fight" (M-G-M).

Presented on the stage prior to the screening of the film's trailer, the boxing matches stimulated intense local interest, with the result that crowded houses were witnessed during the week of the demonstrations and excellent publicity was put over for the Wallace Beery feature.

For the exhibitions, the Boxing Association constructed a full-size ring on the stage, complete with all the usual equipment, and gave the services of a timekeeper and seconds. All the demonstration fights were given by county amateur champions, with the result that enthusiasts had the opportunity of seeing their particular favourites "in action."

ODEON'S INTER-AREA EXPLOITATION CONTEST

Prizewinners in the second phase of the Area Exploitation Cup competition are announced by Odeon Theatres as follows:—

No. 1 Area (North London).—1st, C. E. Stead, N. Finchley; 2nd, S. P. Caro, Clacton.

No. 2 Area (South London).—1st, R. C. Overs, Canterbury (Friars); 2nd, E. G. Bowker, Croydon.

No. 3 Area (Southern).—1st, L. E. Benjamin, Brighton (Palladium); 2nd, F. S. Webb, Southsea.

No. 4 Area (Western).—1st, H. Clare, Exeter; 2nd, J. Walker, St. Austell.

No. 5 Area (Midland).—1st, L. Putsman, Loughborough; 2nd, R. N. Parrington, Newport, Mon.

No. 6 Area (Northern).—1st, G. H. E. Selway, Bradford; 2nd, H. J. Clayton, Guide Bridge.

No. 7 Area (Scotland).—2nd, T. Nisbet, Rutherglen.

Famous Airman at "Q Planes" Premiere

BIG NIGHT AT GUILDFORD

Tommy Rose, the famous long-distance flyer, was the guest of honour at a gala première of "Q Planes" (Columbia) organised by E. Rhodes on the opening night of the film's run at the Odeon, Guildford. Members of the officers' mess at the R.A.F. depot at Farnborough, Guildford's A.R.P. chief, and civic personalities were also present.

This special show was the climax to three weeks' extensive publicity to boost the film, the highlight of the campaign being two very striking displays, one in the foyer and another at a well-known local toy shop. The vestibule show incorporated a scenic representation of model planes sky-writing above a realistic model layout of docks.

At the toy shop, Mr. Rhodes arranged one of the finest shop window displays seen in Guildford for some time and had for the central feature a model of a typical Odeon theatre constructed in small bricks. Built on a raised hill formation, this model Odeon was surrounded by a miniature township, while model planes writing "Q Planes" in words of cotton wool "flew" above. At the side of the small Odeon a scale replica of a "Q" ship was shown picking up a plane as it is seen to do in the film.

Marks and Spencer arranged a window show using the angle that all goods displayed in the window were on the highest "plane" of perfection. A local motor-cycle agent had recently supplied the Surrey Police Force with several "hush-hush" machines and a number of these were arranged in a special window display.

THE LIGHTER SIDE OF ADVERTISING

ENTERTAINING PROLOGUES AT SCUNTHORPE

SECURING the services of a well-known local entertainer, F. C. Cockerill featured amusing stage interludes in his advance publicity for "The Adventures of Huckleberry Finn" (M-G-M) at the Ritz, Scunthorpe.

"Roundy Foster," as he is known by residents of Scunthorpe, is famed for his clever character-acting, and these qualities suggested to Mr. Cockerill that the performer would be the ideal personality for Mickey Rooney sketches. Consequently, "Roundy" was contacted to appear on the Ritz stage twice nightly for a week to recite amusing patter in the Mickey Rooney style and end the act with a really good boost for the film.

During these interludes, "Roundy" was dressed in a "Huckleberry Finn" costume which, consisting of a straw sun hat, old overalls, shirt, stick, jam jar and celluloid fish, cost the negligible sum of 9d.

"Roundy" finished off a really splendid week by chatting with the Saturday night queues preceding the screening of the film, a stunt which not only advertised but entertained.

Realising the effectiveness of this form of advertising, Mr. Cockerill devises publicity stage shows whenever possible, and now that the local variety theatre has closed for the summer season, the opportunity has been seized to present these acts to great advantage.

A week preceding the screening of "Alexander's Ragtime Band" (20th Century-Fox), the leading local dance band was engaged for a stage show, while recently, in connection with "Marigold" (A.B.P.C.), Mr. Cockerill secured the services of "These Four," a local quartette of instrumentalists.

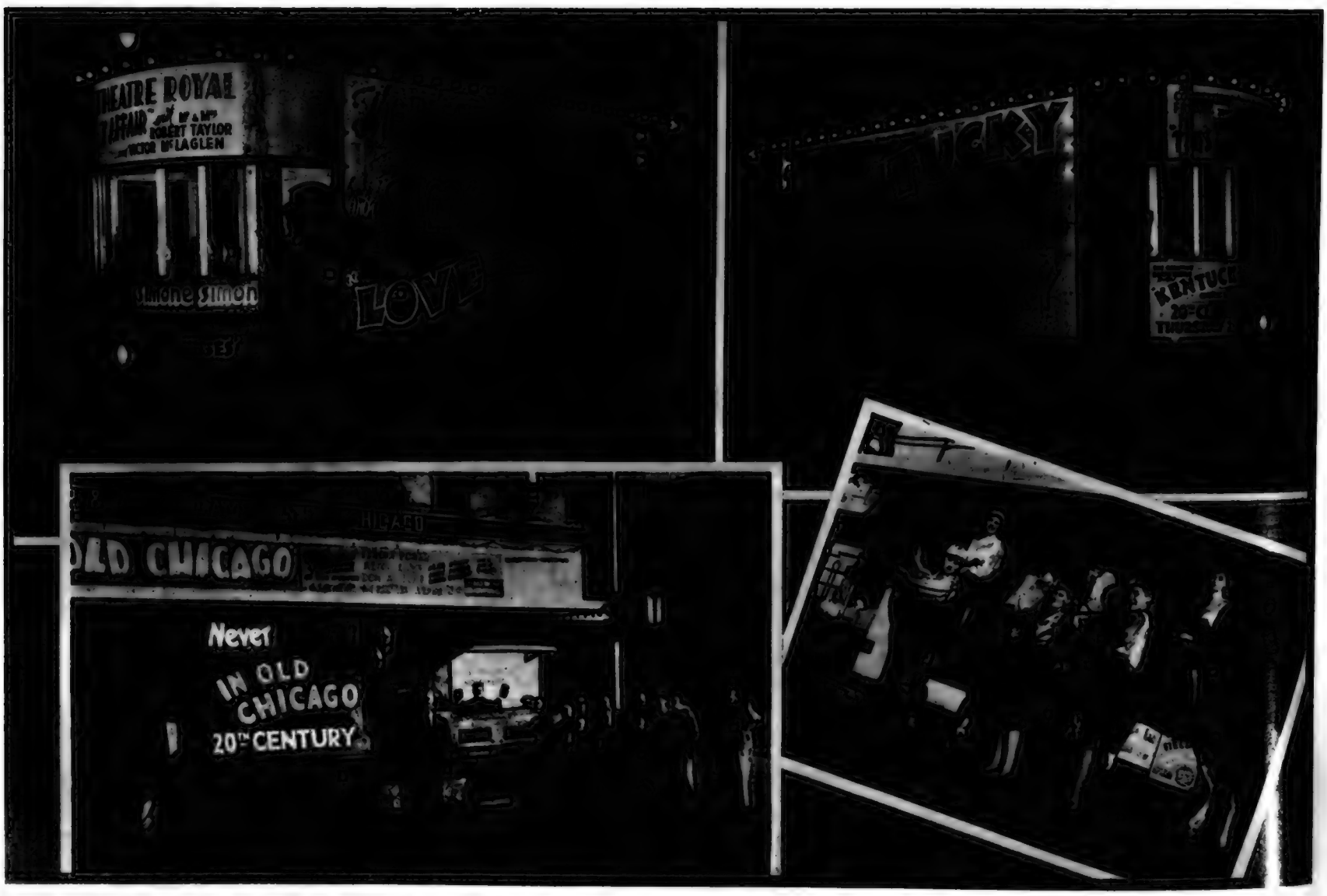
As the local Press devotes valuable editorial space to these activities, the publicity gained is magnified.

Star Discusses Film with Slough Audience

Manager Harrison, of the Adelphi, Slough, was able to arrange for the personal appearance of Bertha Belmore, the well-known Associated British featured star, on the first evening of the screening of "Hold My Hand" (A.B.P.C.), in which the star has a prominent rôle.

Miss Belmore was introduced to the audience by Mr. Harrison and in a short speech said a few words about the picture, its cast and where it was made.

STREET STUNTING IN SOUTH AFRICA



Illustrating the unusual facilities offered to managers in South Africa for exterior advertising, these examples of W. Levy's elaborate street stunts arranged for programmes at the 20th-Century Theatre, Durban, Natal, present an interesting comparison to the methods used by showmen in this country. In addition to the parades for KENTUCKY, IN OLD CHICAGO and LOVE AND HISSES (20th Century-Fox) shown above, Mr. Levy arranged a midnight performance for 20th-Fox's KEEP SMILING, when a copy of the Gracie Fields feature was specially rushed to the kinema for the occasion

Creating Atmosphere with Music

THIS week we have only a quintette of film releases to consider, and before doing so I should like to inform non-sync. theatres that the two theme songs from "Three Smart Girls Grow Up" are available now in the August release list of the Brunswick Co., sung by Deanna Durbin on 02803; they are the songs "Because" and "The Last Rose of Summer." "Broadway Serenade" is the principal musical film this week and its musical score is a good one, with Jeanette Macdonald singing several numbers. I don't think repetition of these is advisable and have chosen one of the new songs from "Up With the Curtain" radio show, called "New Moon and Old Serenade," for introduction. There is a good recording by Geraldo and his Orchestra for non-sync. houses.

A "gold digger" story called "A Girl Must Live" gives us a chance to test the memories of some of the regular fans by using a selection of the songs from "Gold Diggers of 1937" like "All's Fair in Love and War," etc. All classes of patron are entertained by good "serenade" numbers and Liszt's "Liebesträume" and Toselli's "Serenata" are both excellent examples of this class of music and should be in every non-sync. library worthy of the name.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR SEPT. 25 RELEASES.

"THE LADY'S FROM KENTUCKY" (Paramount)

CERT. U. 6,882 ft. Reg. No. F.1797. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Raft, Ellen Drew.
ATMOSPHERE.—Romantic story of a confirmed gambler who falls in love with a racehorse owner and reforms. Opening sequences are in humorous vein, with gambler at the small money dicing and playing slot machines.
ORGAN.—"Life's Laughter," Light Overture, Rust (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1025 by Louis Voss Orchestra.
LIGHTING EFFECTS.—Light blue, rose-pink and lilac in fading sequence.

"WOMAN DOCTOR" (British Lion)

CERT. A. 5,942 ft. Reg. No. F.1513. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frieda Inescort, Henry Wilcoxon, Sybil Jason.
ATMOSPHERE.—Domestic drama with a hospital background of the woman who serves too many masters—her home, husband, child and career.
ORGAN.—"Serenata," Toselli (Chappell), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.4431 by the New Mayfair Salon Orchestra, or on H.M.V. B.3929 by Sydney Gustard (kinema organ).
LIGHTING EFFECTS.—Magenta only.

"SERENADE" (M-G-M)

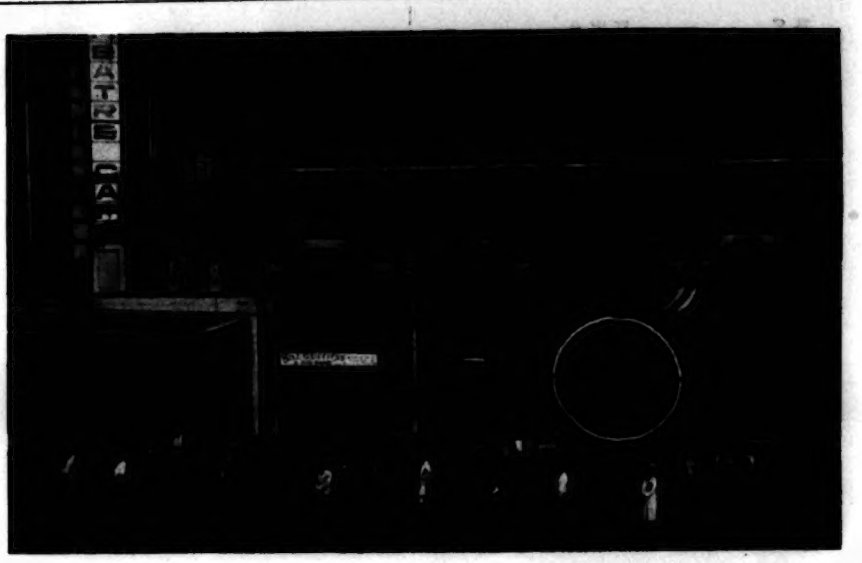
CERT. A. 10,205 ft. Reg. No. F.1636. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jeanette Macdonald.
ATMOSPHERE.—Spectacular marital musical comedy drama of the show business. The tuneful score ranges from opera to swing and the grand finale depicts the evolution of music.
ORGAN.—"New Moon and Old Serenade," from "Up with the Curtain," Radio Show (Chappell), presented as an introductory interlude, with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded by Geraldo and his Orchestra on H.M.V. B.D.5495.
LIGHTING EFFECTS.—Shades of blue only.

"DARK VICTORY" (First National)

CERT. A. 9,769 ft. Reg. No. F.1787. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bette Davis, George Brent, Humphrey Bogart.
ATMOSPHERE.—Romantic melodrama, the tragic story of a wealthy self-willed girl sentenced to death by incurable disease, who lives through love a lifetime in a few idyllic hours.
ORGAN.—"Liebesträume," Liszt (Hawkes), presented as an introductory interlude, with adaptation from any piano-solo copy.
NON-SYNC.—As organ, recorded by Light Symphony Orchestra on H.M.V. G.1352.
LIGHTING EFFECTS.—Deep blue only.

"A GIRL MUST LIVE" (20th Century-Fox)

CERT. A. 8,349 ft. Reg. No. Br./dr.1826. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Margaret Lockwood, Renee Houston, Lilli Palmer, George Robey, Hugh Sinclair, Naunton Wayne.
ATMOSPHERE.—Comedy in which a girl at a Swiss finishing school discovers that her parents cannot afford to pay the completion of her education, becomes a gold-digger with two others of the same profession.
ORGAN.—"Gold Diggers" Selection: "All's Fair in Love and War," "Let's Put Our Hearts Together," "Speaking of the Weather" and "With Plenty of Money and You," refrains, presented as a separate interlude, with adaptation from the vocal-piano copies.
NON-SYNC.—As organ, recorded on Decca. K.859 by Geraldo and his Orchestra.
LIGHTING EFFECTS.—Deep blue and violet in fading sequence.



Queues outside the Odeon, Llandudno, are waiting to see THE MIKADO (G.F.D.). The kinema did enormous business during the run of the film which commenced on July 27

TOURING WITH A THEATRONE

WELCOMING THE MILITIA

TOPICAL INTERLUDE AT ALDERSHOT

Members of the militia from Aldershot and surrounding camps made the Ritz, Aldershot, their Mecca last week, when Gerald Leeds and the theatre organist, Jasper Brentnall, put over an appropriate interlude, entitled "Welcome to the Militia."

Lyrics written to popular tunes were composed by Mr. Leeds, who also carried out the entire slide work entailed in the presentation of what proved to be the most topical and popular interlude ever featured on the Ritz Wurlitzer.

(*Continued in Col. 4.*)

Dando's Varied Experiences

A 30-MINUTES SHOW

It is interesting to hear of organists' experiences as "guest" on the various circuits, as it gives first-hand knowledge of the reaction of the patrons to this type of organ interludes.

T. DANDO

T. Dando, who commenced his engagement as resident solo organist at the Ritz, Sheerness, has now been nearly three months on tour round the Lou Morris theatres. Starting at the other Sheerness theatre (the Hippodrome), he conducted his own variety orchestra for two weeks, then visited Walton-on-Thames, Loftus, Bridlington, etc., and is now with a travelling Theatrone (Compton) at the Regal, Standon, near Ware, in Hertfordshire. Here the all-electric organ is a wonderful novelty, and he is actually playing thirty-minute interludes, with no slides, and short explanatory talks; in other words, I conclude, almost "holding up the show."

Dando, by the way, is doing another Empire broadcast from the B.B.C. St. George's Hall organ on August 21. These, I begin to think, are more favoured than the National or Regional work, as when played effectively a large international fan mail results, in addition to the satisfaction to the players of having such a huge audience.

The ability to "travel" a Synthetic Theatrone in this way to theatres which have no permanent installation is a feature that we may see very much extended in the near future, and should be worth very serious consideration by other circuits, always provided that the right type of organist is at the console.

A. W. O.

Solo Organ Interlude (Series 2) No. XLIX

"HOME"

By Rudy Lewis, at the Capitol, Forest Hill, S.E.

ORGAN: COMPTON THREE-MANUAL

A SIMPLE, homely interlude in sentimental vein, old-fashioned and melodic, which is certain to win appreciation in any class of theatre. Rudy Lewis, an old Cunningham pupil, who had "guest" experience with the Union Theatre circuit, and four months ago exchanged positions with Gerald Dingley when at Luton to come to the Forest Hill house. When I heard him play recently I was impressed by his quiet yet effective showmanship and count him as one of those young organists we should find in important positions in the near future.

A. W. O.

No.	Slide.	Music.
1.	"Home"	Signature tune.
2.	Although I have visited many kinemas as "Guest" organist, I can say, sincerely, how much I am "At Home" in this theatre.	"My Home Town."
3.	I think you will agree that wherever we may wander our thoughts will always turn to:	"Little Grey Home in the West."
4.	"Our Little Grey Home in the West"	Do.
5.	Even the cowboy, after roaming thro' the prairie all day, will sit in front of his camp fire at night and dream of:	"Home on the Range."
6.	"Home, Home on the Range"	Do.
7.	The darkie often pauses from his labours in the cotton fields and his thoughts turn to his distant home	"My Home in Tennessee."
8.	"My Home in Tennessee"	Do.
9.	Of course, everyone has a different idea of "Home." What about the helpless, happy chap turned out at ten from the local "Pig and Whistle"?	"Show Me the Way to Go Home."
10.	Even he mutters, "Show Me the Way to Go Home"	Do.
11.	When he gets there and finds his wife waiting with a rolling-pin: his first thoughts are— ..	"Our's is a Nice House Our's Is."
12.	"Ours is a Nice House Our's is"	Do.
13.	Let us remember those myriads of other women who had to wait in a different manner, often in vain. How splendid they were.	"Keep the Home Fires Burning."
14.	One song, the soldiers sang, thinking of their country and the homes they were fighting for and had left far behind them will never die.	"It's a Long Way to Tipperary."
15.	Here's a humorous song that suggests that the best refuge is "Home." Do you recall it? ..	"Home, James and Don't Spare the Horses."
16.	"Home, James, and Don't Spare the Horses	Do.
17.	Loved ones who have travelled the oceans leaving mothers whose long-cherished hope is fulfilled by the song, "When My Dream Boat Comes Home."	"When My Dream Boat Comes Home."
18.	And the greatest song of all time, we can sing together to conclude, "Home, Sweet Home" ..	"Home, Sweet Home."

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2356.

(*Continued from column 3.*)

Sentiment, local flavour, topicality, humour and patriotism were all skilfully embodied in the show which opened with a localised version of "Soldiers of the King," followed "There's Something About a Soldier." The third selection was an excellent parody based on the famous "Heigh-o Come to the Fair," re-written as "Heigh-o Come to the Ritz," and then several humorous parodies bringing in the food, the weather and other complaints recently voiced in the Aldershot district.

Then sentiment was given full swing, and famous national songs from England, Ireland, Scotland and Wales, played to words by Mr. Leeds, were well-received at all performances, the playing of "Land of Hope and Glory" to the final slide, "Britain is Ready," bringing a most commendable interlude to a close.

So popular has this show proved that it has been necessary to rush an order for photographs of the organist so great has been the demand for souvenirs of the theatre's welcome to the militia.

Westinghouse "easiest to operate" RECTIFIERS
WESTINGHOUSE BRAKE & SIGNAL CO. LTD., 82, YORK WAY, KING'S CROSS, LONDON, N.1.

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

BLACKPOOL.—Plans have been prepared by A. A. C. Moore, L.R.I.B.A., 31, Harrington Avenue, Blackpool, for the new kinema sponsored by R. Simpson, 112, Hornby Road, Blackpool, which will seat 2,000 persons. Variety and pictures will be shown. The building contract has not yet been placed.

RYTON-ON-TYNE.—A new kinema, to accommodate 360 people, is being built at Greenside, near Ryton-on-Tyne, by E. Thompson, contractor, Newcastle, for Messrs. Henderson, of Blaydon. The architect is A. J. Lamb, Collingwood Street, Newcastle.

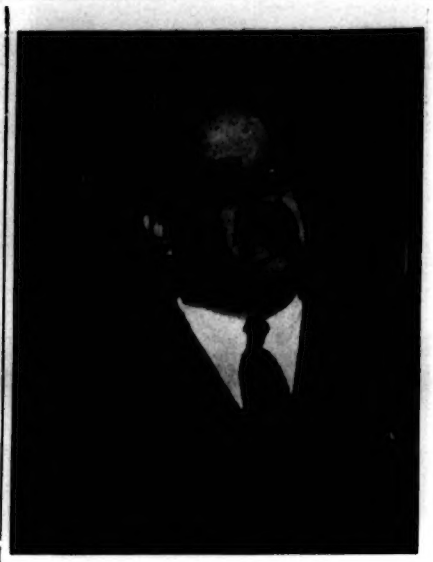
SHINEY ROW, Co. DURHAM.—A start has been made with the building of a new kinema at Shiney Row, Durham, for the Southgate Cinemas. The building will accommodate 804 people. The architect is A. J. Lamb, Collingwood Street, Newcastle, and the contractors are Messrs. Corrigan and Hunter, of Benton, Newcastle.

KIRKWALL (ORKNEY IS.). — Messrs. D. B. Peace and E. M. Shearer, proprietors of the Albert Cinema, propose to extend the present seating capacity of 440. Plans for the reconstruction, which will cost £2,000, have been passed by the Kirkwall Dean of Guild Court.

SEDGEFIELD, CO. DURHAM.—W. W. Turnbull, owner of the Alhambra, Fishburn, Durham, has acquired premises in Front Street, Sedgefield, for conversion into a kinema to seat 500 persons.

BIRKENHEAD.—Birkenhead Corporation

Continued in next column



Major G. Fielding Eliot, leading American military authority, author of March of Time's new feature, THE RAMPARTS WE WATCH, to be distributed by RKO-Radio

has approved plans for alterations at the Palace, New Chester Road.

STOKE-ON-TRENT. — Stoke-on-Trent Corporation has approved plans for the erection of a canopy at the Danilo, King Street.

CAPE TOWN.—Twentieth Century-Fox has acquired a site for a new kinema at Sea Point, Cape Town, which is to seat a thousand persons.

SIGHT-HILL, EDINBURGH. — James Miller and Partners, Ltd., are to plan and build the proposed new kinema at Sighthill which will cost £17,000. The directors of the Edinburgh Embassy are responsible for the scheme.

RKO-Radio Sales Convention

HUGE PRODUCT LINE-UP DETAILED

Continued from page 5

well-known Booth Tarkington novel, was another purchase.

Two More from Ginger Rogers

In addition to "Fifth Avenue Girl," Ginger Rogers will make two further productions, "Primrose Path," which Gregory La Cava will direct, and "Enchanted Cottage."

"Nurse Edith Cavell"

Ranking as one of the foremost films on RKO-Radio's current schedule, "Nurse Edith Cavell," the Anna Neagle starring vehicle, and Herbert Wilcox's first American production, would be shown during early September.

Leo McCarey would make two productions, in one of which Claudette Colbert would play the starring rôle.

"The Man Who Lost Himself," a riotous comedy with deep emotional appeal, based on a book by H. De Vere Stacpoole, will be produced and directed by Leslie Howard and Anthony Asquith, the combination responsible for "Pygmalion." It would be the first of two made by Howard for RKO-Radio.

The story of the martyr priest "Father Damien," a story based on a book by John Farrow, will be directed by its author, who made "Five Came Back."

One of the first features on the new schedule was "In Name Only," uniting for the first time Carole Lombard, Kay Francis and Cary Grant. This film, which will be Trade shown during September, was screened for the delegates on Thursday and they warmly endorsed the view that it was one of the greatest dramas of recent years. John Cromwell directed.

Richard Dix would appear in two productions, "Reno" and "Marines in the Air."

An Important Quartette

Gene Towne and Graham Baker, most successful screen writers in Hollywood, had formed a company "The Play's the Thing" Productions, which would produce four films. The first of these, "Tom Brown's Schooldays," would be followed by "The Swiss Family Robinson." Another of these productions will be "African Intrigue." Last, but not least, is "The Deerslayer," the James Fenimore Cooper story, which will come to the screen as a great outdoor epic.

Among other leading artistes signed is Douglas Fairbanks, Jun., a firm favourite with British film audiences. George O'Brien would make six outdoor features.

"Scattergood Baines," hero of many American magazine stories, will be brought to the screen in a series of three films.

Other features scheduled are "Village Scandal," featuring Edward Ellis; "Sunset," with Tim Holt, rapidly rising young star; "Sued for Libel"; "Silver City," another Tim Holt feature, and "Ask No Return."

In summarising the 1939-40 product, Mr. Hanbury said that special attention had been paid to producing a diversified programme, abounding in big stars and produced by executives whose names were synonymous with box-office entertainment.

British Productions

Mr. Hanbury devoted part of his general address to reviewing the past and future activities of RKO-Radio in the British film Industry. He pointed out that at a time when home productions were at a low ebb, RKO-Radio had produced and distributed a number of first-rate British successes and instanced such films as "Victoria the Great," "Sixty Glorious Years," "The Rat," and the recently successful "The Saint in London." RKO-Radio American executives were so gratified with "The Saint in London" that William Sistrom, the American producer of the film, has been assigned to produce three films annually in Great Britain.

During the next few months, RKO-Radio will Trade show a Savoy Films production, "Shadowed Eyes," featuring Basil Sydney. Other British films included "Money for Nothing," co-starring Clifford Mollison and Lilli Palmer, and "Flying Fifty-Five" awaiting general release.

Herbert Wilcox Activities

During the past two years, Mr. Hanbury declared, RKO-Radio's greatest box-office winners had emanated from Herbert Wilcox. He was now in Hollywood finalising arrangements on "Nurse Edith Cavell," but was shortly to arrive in this country to start on "Kitchener of Khartoum," for which a great star enacts the title-rôle. Herbert Wilcox would produce a second big British feature this year.

W. B. Levy on "Pinocchio"

An important address was delivered by W. B. Levy, who spoke enthusiastically of Walt Disney's second full-length feature, "Pinocchio," the Silly Symphonies and Mickey Mouse subjects, and the progress of the new Disney Studios which were being erected at a cost of three million dollars. Mr. Levy congratulated the sales force on their splendid distribution of "Snow White and the Seven Dwarfs," and was sure that "Pinocchio" will be an even more valuable property.

"March of Time" Progress

Richard de Rochemont, managing director of the March of Time, Ltd., paid tribute to Ralph Hanbury and his organisation for their brilliant handling of "The March of Time" product, which was more firmly entrenched in British kinemas than ever before. Such was the confidence of the sponsors of "The March of Time" that they had decided to make their first full-length feature, "The Ramparts We Watch," which was in active production and would provide a box-office attraction and entertainment of a type to appeal to everybody in this country. The story would deal in part with the most important element in international relationships. The author of the film adaptation of this subject is Major G. Fielding Eliot.

RKO-Radio Shorts

Dealing with the subject of shorts, Ralph Hanbury revealed that RKO-Radio are to-day controlling no less than 40 per cent. of the Industry's short output.

Since these included the Walt Disney subjects and "The March of Time," it is apparent that the company, from a viewpoint of quality and quantity, were undisputed leaders in this important section of the film Industry.

There would be 18 short Disney features, including, by public demand, more Donald Duck subjects than ever before.

"The March of Time" was this year playing in a greater number of kinemas than previously. There would also be a Dionne Quintuplet featurette entitled "Five Times Five."

The balance of RKO-Radio's short productions is composed of 16 two-reel comedies featuring such popular players as Edgar Kennedy, Leon Errol and Ray Whitley; eight Radio Flashes; a series of RKO-Radio Sports News; and 13 one-reel subjects entitled "Reelisms."

Convention Finals

During the lunch on Friday, Ralph Hanbury was presented with a cocktail cabinet as a mark of the esteem of the sales force and head office executives. In the afternoon a short period was devoted to business, and the delegates were later the guests of "The March of Time" on a river trip. This was followed by a banquet.

POUNDS, SHILLINGS...and SENSE

It's nearly 10 years ago since Mr. M. had "talkies" installed in his 1,200-seater "Regent"—people still remember the gala opening.

To-day, naturally, the sound at the "Regent" is no longer the "talk of the town"... running costs are somewhat high ... and there is that £2.10.0. a week service charge too.

It was a chance visit to a West End cinema with its new RCA High Fidelity Sound that first gave Mr. M. furiously to think. Next day the RCA representative kept an appointment—

And explained to Mr. M. that to instal the latest RCA High Fidelity would only cost him a few extra shillings per week; moreover, before long he would actually be SAVING £1.17.0. each week on his present outlay. Here is how he worked it out:—

OLD EQUIPMENT		HIGH FIDELITY	
Weekly Service charge	£2.10.0	Weekly payments over five years	£2. 9.0
Average weekly cost of spares	10.6	Weekly Service charge (including spares) ...	£1.10.6
Estimated extra running cost over new type equipment	7.0		£3.19.6
	£3.7.6		

N.B.: Therefore the additional weekly cost of new equipment is only 12/-, while at the end of the 5-year payment period there would be an actual saving of £1.17.0. per week.

IF you would be interested to know what it would cost to instal RCA High Fidelity in your theatre—please fill in this coupon and we will arrange to provide you with an estimate (of course without obligation) for a complete, modern and brand new equipment.

Cinema ..... *Address* .....

Seating ..... *Present equipment* .....

Present weekly service charge ..... *Average weekly cost of spares (if any)* .....

Cost of electricity per unit ..... *Total weekly running time* .....

Signature .....*(K)*

The trend to-day is RCA

RCA PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, LONDON, W.C.2. - Telephone: Temple Bar 2971

Dick Lupino who plays the title role in JUST WILLIAM, which Associated British is Trade showing at Leeds and Sheffield next week

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING AUGUST 24

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
LONDON						
Thur., Aug. 17	8.45 p.m. ...	Cambridge ...	What Would You Do, Chums !...	Anglo-American	Syd Walker	A
Mon. ,, 21	8.45 p.m. ...	Cambridge ...	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
Tues., ,, 22	8.30 p.m. ...	Cambridge ...	Daughters Courageous ; Bars and Stripes Forever.	Warner	John Garfield ...	A
,, ,, 22	11 a.m. ...	Cambridge ...	I was a Captive in Nazi Germany	Anglo-American...	——	—
,, ,, 22	11 a.m. ...	Own Theatre ...	Picturesque Udaipur ; The Bear that Couldn't Sleep ; Yankee Doodle Goes to Town ; Dog Daze ; Poetry of Nature ; The Greener Hills; Colourful Curacao; The Giant of Norway ; Joy Scouts ; How to Eat.	M-G-M	——	—
Wed., ,, 23	8.45 p.m. ...	Cambridge ...	Discoveries	Grand National...	Carroll Levis	—
Thur., ,, 24	8.30 p.m. ...	Cambridge ...	Each Dawn I Die ; Porky's Movie Mystery.	Warner	James Cagney ...	—
BELFAST						
Tues., Aug. 22	10.45 a.m. ...	Royal	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
BIRMINGHAM						
Fri., Aug. 18	10.30 a.m. ...	West End ...	Flight to Fame	Columbia ...	Charles Farrell ...	U
,, ,, 18	10.30 a.m. ...	Scala	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane	U
,, ,, 18	10.30 a.m. ...	Forum	The Devil on Wheels	Warner	Pat O'Brien	A
,, ,, 22	10.30 a.m. ...	West End ...	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	U
Tues., ,, 22	10.30 a.m. ...	Forum	Murder Will Out	Warner	John Loder	A
,, ,, 22	10.30 a.m. ...	Scala	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
Wed., ,, 23	10.30 a.m. ...	Forum	Hell's Kitchen	Warner	Dead End Kids ...	H
,, ,, 23	10.30 a.m. ...	Forum	What Would You Do Chums ! ...	Anglo-American	Syd Walker	—
Thur., ,, 24	10.45 a.m. ...	Forum				
CARDIFF						
Fri., Aug. 18	11 a.m. ...	Park Hall ...	Andy Hardy Gets Spring Fever	M-G-M	Mickey Rooney ...	U
,, ,, 18	11 a.m. ...	Capitol	Bulldog Drummond's Bride ...	Paramount ...	John Howard ...	A
,, ,, 18	11 a.m. ...	Olympia	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane	A
,, ,, 18	11 a.m. ...	Odeon	Murder Will Out	Warner	John Loder	A
Tues., ,, 22	10.45 a.m. ...	Odeon	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
,, ,, 22	11 a.m. ...	Olympia	Good Girls Go to Paris	Columbia ...	Joan Blondell ...	A
Wed., ,, 23	11 a.m. ...	Empire	Hidden Power	Columbia ...	Jack Holt	A
,, ,, 23	10.45 a.m. ...	Odeon	What Would You Do Chums ! ...	Anglo-American	Syd Walker	—
DUBLIN						
Fri., Aug. 18	11 a.m. ...	Regal	Cheer Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
GLASGOW						
Fri., Aug. 18	11 a.m. ...	Green's Playhouse	Flight to Fame	Columbia... ...	Charles Farrell ...	A
,, ,, 18	11 a.m. ...	Regal	At the Villa Rose	A.B.P.C. ...	Keneth Kent ...	A
,, ,, 18	10.45 a.m. ...	Picture House ...	Stanley and Livingstone	20th Century-Fox	Spencer Tracy ...	U
Mon., ,, 21	11 a.m. ...	Regal	Colorado Sunset	British Lion ...	Gene Autry	A
Tues., ,, 22	10.45 a.m. ...	La Scala	One Third of a Nation	Grand National	Sylvia Sidney... ...	A
,, ,, 22	11 a.m. ...	Green's Playhouse	Hidden Power	Columbia ...	Jack Holt	A
,, ,, 22	11 a.m. ...	Regal	The Devil on Wheels	Warner ...	Pat O'Brien	A
Wed., ,, 23	11 a.m. ...	Green's Playhouse	Bulldog Drummond's Bride ...	Paramount ...	John Howard... ...	U
,, ,, 23	11 a.m. ...	Regal	Hell's Kitchen	Warner ...	Dead End Kids ...	H
LEEDS						
Fri., Aug. 18	10.45 a.m. ...	Ritz	Just William	A.B.P.C. ...	Dick Lupino	U
,, ,, 18	11 a.m. ...	Paramount ...	Bulldog Drummond's Bride ...	Paramount ...	John Howard... ...	A
,, ,, 18	11 a.m. ...	Scala	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	U
,, ,, 18	11 a.m. ...	Tower	The Devil on Wheels	Warner ...	Pat O'Brien	A
Tues., ,, 22	10.45 a.m. ...	Ritz	One Third of a Nation	Grand National	Sylvia Sidney... ...	A
,, ,, 22	11 a.m. ...	Paramount ...	What a Life	Paramount ...	Jackie Cooper	A
Wed., ,, 23	11 a.m. ...	Ritz	Colorado Sunset	British Lion ...	Gene Autry	U
Thur., ,, 24	10.45 a.m. ...	Ritz	What Would You Do Chums ? ...	Anglo-American...	Syd Walker	—
LIVERPOOL						
Fri., Aug. 18	10.45 a.m. ...	Paramount ...	Bulldog Drummond's Bride ...	Paramount ...	John Howard... ...	A
,, ,, 18	10.45 a.m. ...	Palais de Luxe ...	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
Tues., ,, 22	10.45 a.m. ...	Forum	Hell's Kitchen	Warner ...	Dead End Kids ...	H
Wed., ,, 23	10.45 a.m. ...	Futurist	One Third of a Nation	Grand National	Sylvia Sidney... ...	A
,, ,, 23	11 a.m. ...	Scala	The Devil on Wheels	Warner	Pat O'Brien	A
Thur., ,, 24	10.45 a.m. ...	Futurist	Keep Your Seats, Please	A.B.F.D.... ...	George Formby ...	U
MANCHESTER						
Fri., Aug. 18	11 a.m. ...	Theatre Royal ...	Good Girls Go to Paris	Columbia ...	Joan Blondell ...	A
,, ,, 18	10.45 a.m. ...	Deansgate ...	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	U
,, ,, 18	11 a.m. ...	Oxford St. P.H.	Murder Will Out	Warner	John Loder	A
Tues., ,, 22	10.45 a.m. ...	Oxford St. P.H....	What Would You Do Chums ! ...	Anglo-American...	Syd Walker	U
Thur., ,, 24	11 a.m. ...	Theatre Royal ...	Colorado Sunset	British Lion ...	Gene Autry	U
NEWCASTLE						
Fri., Aug. 18	10.30 a.m. ...	Essoldo	Good Girls Go to Paris	Columbia ...	Joan Blondell ...	A
Tues., ,, 22	11 a.m. ...	Essoldo	Colorado Sunset	British Lion ...	Gene Autry	U
,, ,, 22	10.45 a.m. ...	Haymarket ...	Hell's Kitchen	Warner	Dead End Kids ...	H
,, ,, 22	10.45 a.m. ...	Stoll	What Would You Do Chums ! ...	Anglo-American...	Syd Walker	A
Wed., ,, 23	10.30 a.m. ...	Essoldo	Hidden Power	Columbia ...	Jack Holt	A
,, ,, 23	10.45 a.m. ...	Grainger	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	U
Thur., ,, 24	10.45 a.m. ...	Essoldo	Murder Will Out	Warner	John Loder	A
NOTTINGHAM						
Fri., Aug. 18	10.30 a.m. ...	Elite	Beau Geste	Paramount ...	Gary Cooper	A
SHEFFIELD						
Fri., Aug. 18	11 a.m. ...	Central	Andy Hardy Gets Spring Fever	M-G-M	Mickey Rooney ...	U
,, ,, 18	11 a.m. ...	Cinema House ...	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane	U
,, ,, 18	11 a.m. ...	Union St. P.H.	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	U
,, ,, 18	10.45 a.m. ...	Hippodrome ...	Hell's Kitchen	Warner	Dead End Kids ...	H
Tues., ,, 22	10.45 a.m. ...	Central	Bulldog Drummond's Bride ...	Paramount ...	John Howard ...	A
,, ,, 22	10.45 a.m. ...	Hippodrome ...	Just William	A.B.P.C. ...	Dick Lupino	U
Thur., ,, 24	10.45 a.m. ...	Central	The Man in the Iron Mask ...	United Artists ...	Louis Hayward ...	A
TORQUAY						
Sun., Aug. 20	3 p.m. ...	Regal	Beau Geste	Paramount ...	Gary Cooper	A

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